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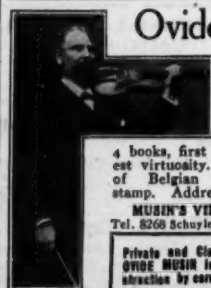
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## MUSICAL ROMANTICISM FLOURISHED STRONGLY IN MUNICH REVOLUTION

Eisner's Death a Musical Calamity—Operatic Activities—Puccini Restored to Repertory—Stokowski Home Guarded by Friedberg

By César Searchinger

Munich, April 18, 1919 (Delayed on account of revolutionary conditions).—The center of German creative activity, both in literature and in music, has most decidedly shifted to the south. While, curiously enough, Munich has during the war lost its supremacy in the graphic arts, it has on the other hand become the citadel of the "Young Germany" of the poets and authors and musicians, in so far as they do not live in Vienna. The extreme radical turn which the revolution has taken in Munich has, as a matter of fact, received its chief impulse from these modernistic forces. Eisner, Landauer, Toller—leaders in the three stages of the proletarian upheaval—are by no means proletarians, or working-men, but poets, painters and students.

### DEATH OF EISNER A MUSICAL CALAMITY.

The musicians are not so prominent in the movement, simply because their art is further removed from the realities. Their radicalism is expressed solely in terms of music, not of politics. There is a seething activity in the ranks of the new "Munich school," and I shall endeavor to make a more detailed account of it as soon as the present total paralysis of traffic and normal life is over. At present I shall mention only Walter Braunfels, whose two act opera, "Die Vögel," is being prepared for performance by Bruno Walter at the National (formerly Court) Theater.

In Munich, as in Berlin, the theater was immediately affected by the revolution. Indeed, the Munich theatrical revolution preceded the political revolution by one day. Kurt Eisner executed his famous coup on November 7, two days before the fall of the Berlin Government. The personnel of the Royal Theater, including the opera of course, rebelled on the sixth when a Soviet of actors and other employees was formed and the Royal Intendant, Freiherr von Frankenhäuser, forced to recognize it. Next day, when the political revolution came, the Soviet decided that recognition was not enough, and proceeded to elect one of the leading actors, Viktor Schwanneke, as Intendant in place of the Freiherr, who quickly followed his royal master into oblivion. It is to be noted, moreover, that although the usual financial demands were made by the personnel, these were very modest, and that the real protest was directed against the inartistic, unidealistic management under royal patronage. In the dramatic section especially, Director Schwanneke told me, the most awful popular clap-trap (the Munich term is "Kitsch") was perpetrated. A reform of the repertory was taken in hand at once, and—all honor to the Munich public—the net receipts have risen from 400 marks to 1,500 marks per performance.

In all these reforms and in the furtherance of the new ideals the revolutionary leader, Kurt Eisner, who had in the meantime become Premier, lent his personal aid. According to Director Schwanneke, it was possible to call Eisner on the telephone in the middle of the night; whatever concerned art would have his immediate attention, no matter how busy he might be. Time and again he intervened between the still bureaucratic Ministry of Culture, headed by the present fugitive Prime Minister, Hoffmann, and the personnel of the theater or opera. His death is regarded as nothing short of a calamity in artistic circles.

### MUNICH REVIVING ROMANTICISM.

I had a talk with Bruno Walter, the chief conductor of the Opera, on the third day of the great general strike which followed the counter-revolt of the Munich garrison, Sunday, April 13. It was the first day on which Munich babies had to go without their milk, because the city's communications were

(Continued on page 45.)

### Tetrazzini in America Next Season

Jules Daiber, the New York manager, announces that he has secured Luisa Tetrazzini for an extensive concert and operatic tour in the United States during the season of 1919-20. Her first appearance will be at the New York Hippodrome early in November. Proof of her popularity here is shown in the fact that although this is the first announcement of her visit, Mr. Daiber had already booked

her in Philadelphia, Pittsburgh and Boston on the mere report of her coming. Later she will tour to the Coast.

Mme. Tetrazzini has not been here since before the war. In the early part of the war she remained in retirement, emerging only in the winter of 1917-18 to sing for war charities in Italy. A few weeks ago she appeared in Paris and the critics hailed her and her art as of old. She will make an extensive concert tour in England during September and October next, just before sailing for America.

### NEW SYMPHONY ORCHESTRA ORGANIZED ON PERMANENT BASIS

Artur Bodanzky to Conduct Ten Pairs of Concerts in New York Next Season

On Monday of this week the executive committee of the New Symphony Orchestra of New York, Mrs. Newbold LeRoy Edgar, Mrs. Charles S. Guggenheimer and Mrs. Harry Payne Whitney, announced that the orchestra had been organized on a permanent basis and that ten pairs of concerts will be given in New York next winter

## BESANZONI REMARKABLE IN MEXICO CITY REVIVAL OF "SAMSON AND DELILAH"

Great Mezzo Scores Striking Success—"The Huguenots" Revived—Ruffo's Triumphant Debut—Constantino's Breakdown in Concert

By R. Cabrera

Mexico City, May 2, 1919.—The sixth performance of opera this season took place Saturday, April 26, with "Samson and Delilah," one of the works best liked in Mexico.

Gabriella Besanzoni, as already reported to the MUSICAL COURIER, made her debut in the second performance of the season ("Carmen") and met with great success due to her beautiful voice and excellent dramatic qualities. In consequence she drew a full house for "Samson and Delilah," and the high expectations were in no way disappointed. The same opera introduced also another of the new tenors, Fausto Castellani.

The artistic result of the night was excellent as a whole. Gabriella Besanzoni was a seductive and beautiful Delilah. Lithe in movement and gesture, and emotionally moving, she made her presentation a convincing one. Her triumph was marked. Also of striking import was the baritone, Rimini, as the High Priest, full of pride and fire. The second baritone, Salustio Civali, was very good as Abimelech.

Tenor Castellani's voice revealed itself at its best in the high notes, which were at times spontaneous and powerful. He does conscientious work and sings with care, giving the inflections called for by the dramatic requirements of the part. His acting, too, is quite satisfactory.

At the second performance of "Samson and Delilah" on April 30, the theater was almost empty, although Castellani sang much better than he did at his debut.

The orchestra, with the admirable conducting of Polacco, continued to be one of the great successes of the engagement.

### "AIDA" IN THE BULL RING.

On Sunday, the 27th, "Aida" was given at the Toreo Bull Ring, as a first open air matinee. I need not refer to the artistic result, as in a previous letter I mentioned the success of Raisa, Perini, Dolci, Rimini, Lazzari, etc. In order to let the American public form an idea of what this big bull ring really looks like, I am sending two views of it. The seats behind the stage are empty, of course.

### RUFFO SCORES IN "PAGLIACCI."

The most sensational performance of the season so far was that given on May 1. It was the presentation of Titta Ruffo, the famous baritone, who appeared here for the first time, though many Mexicans had already heard him abroad, and to those who had not he was already known by his marvelous phonographic records and through references by the press all the world over. Titta Ruffo agreed to come to Mexico and sing during this opera season, as he was anxious to become known in a country so fond of art and music and which was the only one among those of its kind which he never had visited. Despite the fact that he was in Italy, his contract was made by cable and he left Genoa for Mexico via New York.

### RUFFO PRICES UP.

Titta Ruffo chose Leoncavallo's "Pagliacci" for his first appearance, to the disappointment of those who expected to see him in "Il Barbiere de Siviglia." But both the extreme fatigue of a long journey by sea and land as well as the interests of the opera company, which pointed to placing him at first in a work of less interest, caused a change in the original plans. The theater was filled, despite the fact that prices when Ruffo sings are 15 pesos (\$7.50) and in other performances 10 pesos (\$5). Expectation ran high in a way never before experienced in Mexico

musically when the orchestra commenced to play the opening bars of "Pagliacci." All eyes were fixed on the stage when the famous one came forward to sing the prologue. And it was in truth a prologue of what the work

(Continued on page 6.)

### Mr. and Mrs. Caruso Sail Saturday for Italy

Mr. and Mrs. Enrico Caruso are off Saturday of this week, May 24, on the S. S. Giuseppe Verdi for a visit of a few weeks to Italy, where the tenor will arrange various business matters that have awaited his personal attention. It will be his first visit in over three years. The return will be an early one, as Caruso's season in Mexico opens in August.



Drawing by Rashin

### THE OMNIPRESENT OSCAR.

Of course he tries to make every one believe that his name is Oscar, but all of us know that the initial O. stands for Opera. The accompanying sketch shows O. H. with a puzzled expression and a furtive air and it will set the reader to wondering. Is that well filled leather case stuffed with greenbacks to pay for the forthcoming opera company to be started by O. H. or is it money he is lugging away to be hidden so that the "stars" can't get it? Unless O. H. clears up the mystery the world may never know the truth.

under the direction of Artur Bodanzky. Arrangements have been completed with the Metropolitan Opera management that will permit Mr. Bodanzky to conduct the orchestra without relinquishing his position as conductor at the opera, with which he has a contract that runs for four more years. Besides the New York concerts, appearances in Boston, Philadelphia and Washington are planned and it is rumored that an offer for thirty dates on the Pacific Coast in the spring of 1920 has been received.

Dates for the New York concerts are as follows: October 9-10, November 5-7, November 25-26, December 9-10, December 26-28, 1919; January 27-28, February 24-25, March 30-31, April 20-30, 1920. They will take place at

(Continued on page 49.)

## ORIENTALISM IN WESTERN MUSIC

By Clarence Adler

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THE appreciation of any subject presupposes study and thus, the greater measure of acquaintance which the musical devotee brings to his task, the more understanding he takes away from it. One who hears "Das Ende vom Liede" without some knowledge of the life of Schumann has unconsciously missed its quickening thought. Familiarity with Russian music allows instant recognition of Moussorsky's "Hopak" as a Cossack product. What genuine delight the music lover feels when he finds himself thoroughly at home in his chosen world of harmony! But the law of compensation works as efficiently here as ever. The untutored who hears a symphony orchestra filling a concert hall with a resounding march, or a pianist charming from his instrument a lovely melody, will be far more likely to react to the music at once than the over-cultivated listener, who only after his ear has assured him that the technic, style, rhythm and interpretation are of the best, may sink back in his seat and proceed to enjoy himself. The one listens with his heart, the other with his mind. Perhaps the truest test of genius on the part of an artist is the measure of forgetfulness into which the critic can be lured, so that all rules and standards vanish for the time being and leave him overcome by the pure beauty of absolute music. Thus it is when one listens to a Paderewski in Schumann, a Kreisler in a Tchaikowsky concerto, and a Boston Symphony in Beethoven's fifth. To remain in deliberate ignorance, however, especially in times and places where research is made easy, is unforgivable. Here it is folly not to be wise. In attempting then some small study of the subject underhand, no apology is necessary.

### "SOMETHING DIFFERENT."

For what can be more fascinating to the practical workaday Occident than the colorful East? We seize upon the exotic in music, art or literature—it always stimulates and usually delights. Whatever is strange, solemn, unaccustomed, refreshes and fires the imagination. We are lifted out of our routine; if we are intellectual we gain vision, if we are sentimental we breathe in the spirit of romance. We consciously seek the unusual—what better proof of its magnetism than the so frequently used form of advertisement, "Something different"? How curious, then, to find

the exotic hitherto unrecognized as such, flourishing right in our midst and so unrooted in the soil that we have mistaken it for indigenous! In this manner such words as sack, can, sugar, cinnamon, alkali, alcove, alcohol, cherub and seraph—all Arabic or Hebrew—more properly belong to the days of the prophets or the caliphs than to this latest generation. If this is true of the language of words, why should it not be true of the language of music—a tongue no less articulate because less definite, of no less meaning because of less exactness?

But apart from the natural Oriental roots in our music, we find without much search a conscious grafting. The same is true in literature. We may possess such words as mentioned above without paying much attention to them, but it took an Edwin Arnold, a Sir Frederick Burton, a Fitzgerald, to transplant bodily Oriental thought and expression into our poetry. So in music the chant of the church, the song of the Russian peasant, the dances of Moor-invaded Spain may have existed for centuries and been taken for granted with scarcely a passing inquiry into their Eastern origin, but it took a Felicien David, a Francesco Salvador Daniel, and a Bizet to pluck from the soil of that other hemisphere the entire intoxicating lot of scales, rhythms and contents, and graft them upon our modern development of music to the end—

That . . . such a snare  
Of vintage shall fling up into the air  
As not a True-believer passing by  
But shall be overtaken unaware.

In the eighteenth century Mozart had already written his "Alla Turca," and in the early nineteenth Beethoven his Turkish march from "The Ruins of Athens." Turkey, European as it is in point of geography, is, or was then, thoroughly Oriental in civilization, so Europe had not been without some musical affinity with the East; it was the Arabs who brought Mohammedanism into the countries where it exists, and with their religion, a large modicum of their culture; hence we find some parallelism between the music of Morocco and Egypt, Turkey, Persia, and even Hindustan, separated though they may be from one another by distance and governments. Add to this those traits musical, as well as general, which differentiate the Oriental from the Occidental, and dissimilar as the

various African, East European and Asian countries may be from one another, we find them sufficiently distinct from ourselves to enable us to lump them together and speak of their music generally as Oriental. Of course we must consider the Chinese, Japanese and their kind, the negroes and their kind, separately. In the early nineteenth century, when that great work of the savants who had accompanied Napoleon to Egypt was published under the title, "La description d'Egypt," an attentive Europe read with delight the musical portions by Guillaume André Villoteau. This was the first thorough study of its kind and had the effect of creating widespread interest in Oriental music. In 1863, Francesco Salvador Daniel published a book on Arabian and Moorish music, having spent years in Algeria for the very purpose. During the middle of the century Europe was swept by a wave of nationalism, when folksongs of all countries, at home and abroad, rose to the greatest popularity. The spirit of the revolution had permeated the art of music too, and the background was all ready for daring innovations. The Frenchman, Felicien David, who had lived many years in Constantinople, Smyrna, Egypt and the Holy Land, was the first European to compose typically Oriental music (the symphony, "Le Desert," the opera "Lalla Rookh," and others) which, unlike that of many of his followers, was not mere doctored up Occidentalism. He was followed by Bizet ("Les Pêcheurs de Perles," "Djamileh"), Massenet ("Le Roi de Lahore"), Delibes ("Lakmé"), and then the adoption of Oriental themes and treatment became common. Bible subjects had long been introduced into opera, but contrast Handel's "Judas Maccabeus" of 1746 with Saint-Saëns' "Samson" of 1877, the one glorious, classic absolutism, the other—Samson the Hebrew, and Delilah the idolatress, the incidental dances—the choruses of opposing Philistines and Hebrews! Verdi transports us with vividness to the ancient East in "Aida." Even Schumann, the universalist, found Moore's poem, "Lalla Rookh," irresistible, and made a music drama, "Paradise and the Peri." And so I could multiply instances. Not only opera, but every field of music was invaded.—Rubinstein's "Azra," and Grieg's "Odalisque," Luigini's "Egyptian Ballets," Grieg's "Anitra's Tanz," and so on and on.

### EFFECT ON NATIONAL MUSIC.

All this could not help but affect even our own national music, so that we find weird cadences, far-off bits of melody, and foreign harmonies and rhythm springing up where no conscious attempt at imitation was intended. How many times have we heard the expression "That sounds so Oriental," when the composer's theme is not so conceived! Part of this is due to the ignorance of the

## FIRST OPEN-AIR MATINEE OF THE PRESENT OPERA SEASON IN MEXICO CITY ATTRACTS

(Continued from page 5.)

of this eminent artist will be in the present great opera season we are enjoying. The novel way in which he dressed for the part, his figure, gestures, facial play, all were unusual and striking. And his singing as beautiful a baritone voice as ever was heard here; a voice perfect in tone and of unexpected power. He gave it full play

and proved his control over his breathing in the two final notes, which made the public applaud him to the echo and call for an encore of the last part of the prologue, with a great ovation as his recompense. His triumph was complete. Now to hear him in "Barbiere," "Rigoletto," and "Hamlet."

Edith Mason's Nedda also was something extraordinary.

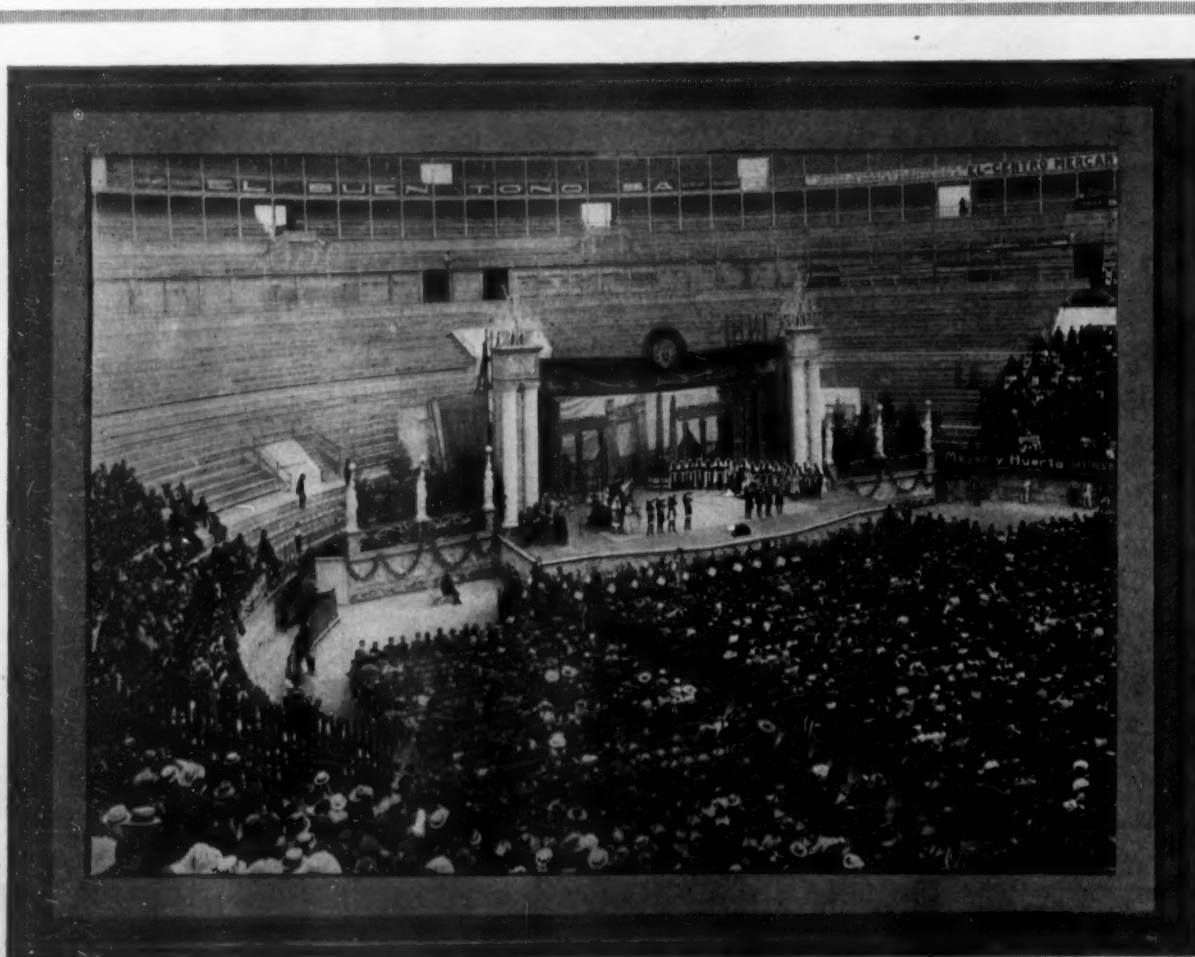
This great American soprano, who was so popular here in the 1917 season, has been even more so in this year, for her progress has been wonderful. Her sweet and perfectly pitched voice is accompanied with unerring artistic instinct, and with something which is very rare in opera singers, namely, sincere interpretation. She was applauded enthusiastically, as was Palet, the tenor, who at each new appearance is proving

to us that he is something more than we imagined he would be. Cival, as Silvio, was very good. As to the orchestra, all that need be said is that it was under the direction of Polacco. Altogether, it was a night which will never be forgotten.

On Thursday afternoon, May 1, "Lucia" was given a second time with a further success for the tenor, Dolci, and for the Mexican soprano, Consuelo Escobar. Some operas of the old repertory are not so popular now, hence the slim attendance.

### "THE HUGUENOTS" REVIVED.

That same night, after twelve years' lapse here, "The Huguenots" was heard for the first time. Meyerbeer's opera so far has been the greatest success of the season and has created even a greater and more sustained sensation than Titta Ruffo's debut. It has been an epoch making event in the history of opera in Mexico, because this opera has often been the grave of many a so-called celebrity, and because when it is really well given it is an ideal opera in the best sense. I am able to say (and in this I am supported by Maestro Polacco himself and by singers like Raisa, Mason, Rimini) that at few theaters in the world is this opera given with a combination of talent such as that which sang it in Mexico on Thursday. Here is the cast Margherita di Valois, Edith Mason; Conte di Saint Bris, Gia-



"BIRD'S EYE" VIEW OF THE BULL RING ("EL TOREO")  
On the first opera matinee ("Aida"), Sunday, April 27, 1919.



listener, who takes it for granted that everything minor is Eastern, but part, we cannot doubt, must be the unconscious grafting spoken of a few minutes ago. This phase, however, by reason of its very nature, is so difficult of analysis that we hasten to safer ground where we can trace origins with a greater degree of definiteness. Every one knows, for instance, that the Morris dance was originally Moorish dance, introduced by the Moors in Spain, whence it found its way into other countries, notably England. Compare the rhythm and general tendency of the "Morris Dance" of Edward German's incidental music to "Henry VIII" with "The Temple Bells Are Ringing" in Amy Woodford Finden's "Indian Love Lyrics" and we see translated into musical Anglo-Saxon, so to speak, the similarity referred to above between musical Moorish and Hindustani. As late as the nineteenth century, the Moorish dance, or Moreska, was danced in Corsica by men in armor, representing the conflict between the Moors and the Christians. But how many people do know that the so-called "Streets of Cairo," associated in the American mind with certain more or less vulgarly obnoxious circus side shows, is really a corruption of an Arab folk-tune sung in the mosques with sacred words? The opening chorus of "The Mikado" is a real Japanese tune; so is the lullaby in "Madame Butterfly." Let the popularity of Alma Gluck's Victor record of "Chant Indoue" testify to the receptivity of an American public. The most patent instance of a wholesale adoption of foreign music is the place which African negro folk songs occupy in this country, this particular type being so well known and understood that it needs only passing mention here.

Going back to Europe, we find semi-Oriental people right in the midst of the continent. The gypsies, scattered throughout many countries, have specially affected the music of Hungary. Of origin akin to the Hindus (so recent investigations would seem to prove), with language, customs, civilization, music, all their own, they possess also the faculty of imitation and adaptation, and as the chief music makers of Hungary have so appropriated the natural melodies of the Magyars as to give an entirely exotic character to Hungarian music. For the Hungarians or Magyars were long ago themselves a race foreign to Aryan Europe and nearer akin to the Tatars, and although their blood has intermingled with Slav and Teuton for centuries, their music still contains the stress and accent of their native language. The Liszt and Brahms arrangements of Magyar and Gypsy folk tunes are to us the best known of a world of Hungarian music. In Spain, where the Moors of the Middle Ages had already imported their own melodies, and where a no less popular dance than the Habanera claims, by way of Cuba, an

African negro origin, the Gypsies have further greatly affected native song and dance. Let the number of "Gypsy Dances" for piano and "Gypsy Love Songs" for voice bear witness. And who does not love the "Seguidilla" of "Carmen"? To travel further, what do we find in Russia, that vast country which borders on the other hemisphere in more ways than merely geographical? Recall the origin of the Cossacks, half Tatar as they still are today, and consider the vast impression which they have made on Russian life. Then set side by side the main themes of Tchaikovsky's "Marche Slav," Moussorgsky's "Hopak" and "Nomen et Omen"—the dance known as the Kazotsky and Cui's "Orientale," and without going any further we find our East in West. As for illustrations of a more deliberate and less unconscious use of Oriental subjects, let us but turn to the New Russian school, as Borodin's "Prince Igor," Rimsky-Korsakoff's "Scheherazade" (products of the "Arabian Nights")—all ablaze with the splendor and filled with the mystic yearning of the older world. Examples of that Eastward tendency of modern Russia are legion. To mention only one—how well Rachmaninoff's "Serenade" (as we conceive it) could have been sung by Omar the Tentmaker to his Shirin.

#### THE JEWISH CONTRIBUTION.

We spoke a moment ago of the Kazotsky. A Cossack dance in its inception, it has become such a part of Russian peasant life that it is danced at all Russian Jewish weddings. And this brings us to our last point, the Jewish contribution. Assimilators by nature, the Jews have gathered from all the countries of their sojourn folk melodies for Synagogue use, much in the manner that the Lutherans adapted secular tunes for sacred purposes. But above and beyond all this they have retained through all the centuries sufficient of their ancient tonalities to enable one to characterize a large part of Synagogue music as Oriental. Modern composers have taken frequent advantage of these tonal idiosyncrasies in treating secular subjects. Note, for example, the "Marchands à Vendre" of the pathetic Old Clothes Man in Charpentier's "Louise."

Five years ago, the Association for International Conciliation published among its propagandist documents a pamphlet written by Daniel Gregory Mason called "Music as an International Language." The reader is startled in picking it up today to find it so expressive of these very times as to have the appearance of being written since the world peace was declared. It is, in effect, a plea for a nearer spirit of fellowship among the nations through a deeper comprehension of one by the other. It advocates the employment of music for this purpose. Professor Mason speaks of music "as the only international lan-

guage, the only emotional and spiritual coinage that is honored all over the world," and says that it "does much to interpret nations to each other by seizing upon and presenting persuasively the salient individualizing traits of each." We shall, then, not confess ourselves too much out of touch with the music of any foreign land. We shall not in these days regard the music of the distant Orient with what Kipling calls "the triple ringed uninterest of a creed that lumps nine-tenths of the world under the title of heathen." Indeed, we would be so familiar with that other older hemisphere that when we hear its harmonies mingling with our own and adding the luster, the color, and the fancy of the ancient East, we may instantly recall with happy familiarity those "old, far-off forgotten things and days of long ago."

#### Rosen Helps Sell \$42,000,000 Victory Bonds

At a monster Victory Loan rally at the Academy of Music in Brooklyn, Max Rosen, the violinist, was personally responsible for a \$1,000,000 bond sale when at the conclusion of his playing and after the thunderous applause had subsided a gentleman in the audience arose and offered to take \$1,000,000 worth of bonds if Mr. Rosen would play Schubert's "Ave Maria" for an encore. Of course the young violinist complied with this request and that started the bidding which did not stop until \$42,000,000 had been raised.

#### Novaes Philharmonic Soloist in 1919-20

Loudon Charlton, manager of Guiomar Novaes, already has secured a contract for that excellent pianist to play with the Philharmonic Society of New York for a pair of concerts during the 1919-20 season. At the present time the young pianist is arranging to pay a short visit to her family at Sao Paulo, Brazil. It was not possible for her to go home at the time of her mother's death, and later repeated postponements of the sailing date have kept her in this country until now.

#### Toscha Seidel Ends Long Tour

Toscha Seidel, the phenomenal young Russian violinist, ended his first American tour last week with appearances at the Hays (Kan.) and Newark (N. J.) festivals. During the past season Mr. Seidel has had nearly sixty appearances in principal cities. The young artist will spend the summer in America, his first appearances in the fall being at the Maine festivals at Bangor and Portland, under the direction of William Rogers Chapman.

## HUGE MULTITUDE OF EAGER MUSIC LOVERS AT THE TOREO (BULL RING) TO HEAR "AIDA"

como Rimini; Valentina, Rosa Raisa; Conti di Nevers, Mario Valle; Raoul, José Palet; Marcello, Virgilio Lazzari; Urbano, Flora Perini, etc. Special praise must be given to José Palet, who showed himself in this opera (which is so difficult for the tenor) to be a complete master of his art, and he gained a great and unexpected success. Rosa Raisa, as Valentina, was cheered after her duo in the third act with the bass, and after the very beautiful duo in the fourth act with Raoul. Palet in the first act gave his racconto so admirably, with a high D, sustained and clear, the public gave him an ovation. Edith Mason, in the second act, sang the romance "O vago suol della Turena" so exquisitely that remembrance of the great Tetrassini (who used to take the part of the Queen) did not in any way lessen the worth of the Mason rendering. This young American soprano is definitely on the way to becoming a world celebrity. Lazzari, the bass, gave his splendid voice full scope in the first act and in the duet with Valentina. Rimini made a fine Saint Bris and was fully in the spirit of that part. The mezzo-soprano, Flora Perini, was very good as the page Urbano.

At the close of the performance the whole house, ladies and gentlemen alike, rose to their feet and waved their handkerchiefs to the singers amid thunderous "Bravos!" To Raisa and Palet the greatest praise was given. On the stage, when the public was commencing to leave, the singers and the theater employees gave Mr. Del Rivero, manager of the Mexican Opera Company, Ltd., a great ovation and carried him on their shoulders around the place.

#### CONSTANTINO QUILTS AT CONCERT.

In conclusion, I must write more as a duty than a pleasure, of the presentation in Mexico

of the Spanish singer, Florencio Constantino, known in the world of music, whose phonograph records have proved to us for a long time past that his voice must have been remarkable. That voice is no longer remarkable, to say the least. His first appearance at the Colon Theater, the same day as the opening of opera at the Iris, was not a very successful event. He came here for concerts only, and on this

first occasion could not even finish the program, but had to withdraw after asking his hearers to excuse his voicelessness. After a fortnight's rest he will reappear on May 3, in the second concert of the five for which tickets have been issued by the concern which brought him here. It is feared, however, that he will not draw much of an audience. R. CARRERA.



ANOTHER SNAPSHOT OF THE FAMOUS BULL RING, Showing a second view of the monstrous audience.

## NEWARK "GOES OVER THE TOP" WITH ITS VICTORY JUBILEE FESTIVAL

New Jersey Metropolis Breaks All Previous Records, Artistically and Financially,  
in Fifth Series of Successful Concerts—Thousands  
Storm Armory to Hear Caruso Sing

Newark, N. J., May 19, 1919.—In spite of the fact that the Newark, N. J., fifth annual music festival came later this year than last, it was all for the best! The opening night, Friday, May 16, very appropriately happened to be the memorable day upon which many boys of the 28th Division had returned and were already in camp at Merritt, anxiously awaiting their discharge. More troops were being expected and so very naturally that wonderful American spirit of expectancy and unconfined joy prevailed throughout the large audience that had gathered at an early hour in the attractively flag draped armory.

### PATRIOTIC NOTE.

While arrangements had been made to bring the 113th Infantry band, just returned, to Newark so as to add to the significance of the occasion, the plan had to be dropped

rendered by Mrs. George J. Kirwan, a popular soprano of this city. While these older tunes caught up the enthusiasm of the listeners, "Over There" and "Keep the Home Fires Burning"—two songs that will live through the years—started a wild wave of applause that must have repaid the chorus members and Conductor Wiske for their hours of rehearsal and made them feel that theirs was singing that found fullest appreciation.

### WERRENATH SCORES.

Reinald Werrenrath and Anna Case were the soloists of the evening and the former was heard first in "A Hymn for America," composed by his clever accompanist Harry Spier and arranged for orchestra by Deems Taylor. This beautiful song with its fine sentiment was heard in Newark for the first time anywhere and Mr. Werrenrath's rendering of it could not have been improved upon. It served as a suitable vehicle for the display of that magnificent, rich and flexible baritone organ of his that has been the means of making him so popular. The song was sung to orchestra accompaniments with Mr. Spier at the piano. The latter was obliged to acknowledge the genuine applause of the audience. Two encores followed: "Khaki Lad," Alyward, and "Homing," Teresa del Riego.

### ORCHESTRA GIVES CAPITAL READING.

The orchestra gave a capital reading of Victor Herbert's "American Fantasia," after which Anna Case sang the sympathetic "Bohème" aria, "Mi chiano Mimi," reversing the order of her numbers.

### CASE IMPROVED.

Miss Case is a favorite in Newark, having sung there three times previous but judging from the excellent impression made this will not be her last. Her voice has taken on greater fullness and added richness since she was heard here before and her singing aroused much pleasure. In her selection of encores, she happily chose Pearl Curran's "Dawn" and "Bon Jour, ma belle," Behrend. The latter, excellently sung in broken French, aroused much amusement.

Hall's "Onward" was, without doubt, the feature choral number, which came before the intermission. It was well rendered and made a decided impression.

De Koven's "Song of the Flag," arranged for chorus, opened the second part of the program and was followed by Mr. Werrenrath in "Ring Out, Wild Bells," Gounod, with Deems Taylor at the piano, and given to orchestral accompaniment. Again the Metropolitan Opera baritone scored an emphatic success and delighted the audience with his masterly delivery. In presenting "Danny Deever," for one encore, he kept to the patriotic spirit of the occasion and a mighty stirring number it proved to be.

### "SMILIN' THROUGH" GOES WELL.

In order to appease the demand for "more" after that song, Mr. Werrenrath very wisely chose a little number sung with the orchestra, entitled, "Smilin' Through," by Arthur A. Penn. The simple beauty of this charmed the audience at once and a storm of applause greeted the final note.

"The Americans Come!" that ever popular Fay Foster song added to its record for repetition, for it went so well that after Mr. Wiske had bowed several times, he had to return and direct the chorus through it for the second time.

Owing to the lack of the orchestration, Miss Case sang her second aria, "Casta Diva," Bellini, to the piano ac-

companiment—and an especially fine one—of Charles Gilbert Spross. In this number she increased the favorable impression made earlier. Her coloratura work was clean cut and facile and her sustained notes were very remarkable. Before she was allowed to go, she gave two encores; "Robin, Robin, Sing Me a Song," by Spross, and a unique little song bearing on "Something a Little Bird Has Told You."

The National Hymns of the Allies made up the closing choral number, in which the exuberant audience joined.

### CREDIT WHERE DUE.

A word of commendation is due Mr. Wiske for the excellency of the chorus and the well rounded orchestra,



ORVILLE HARROLD,  
Tenor.

at the eleventh hour because it was learned that 50 per cent. of the band men were home on leave. Yet the character of the splendidly arranged program left no cause for disappointment. The first part of the concert was devoted to the familiar war tunes of the Revolution, the Civil War and the present war. "Hail Columbia" and "Yankee Doodle" started the patriotic ball rolling and were stirring sung by the chorus, under C. Mortimer Wiske. Then came "Tenting on the Old Camp Ground," incidental solo by N. J. Tynan, sung with effectiveness, and "The Battle Hymn of the Republic," the verse being finely



FRED PATTON,  
Bass.

composed of members drafted from the Metropolitan Opera House orchestra and the New York Philharmonic. This capable man has spared no energy or pains in his efforts to bring the festivals a step or two higher every year as regards the combined high standard of soloists and chorus. This year seems to have surpassed all previous festivals and much of the credit for its success is due Conductor C. Mortimer Wiske.

### "LIGHT OPERA NIGHT."

Over 6,500 people attended the "Light Opera Night" on Saturday evening and it is certain that all previous records will be broken on Monday—"Caruso Night."

Selections from De Koven's "Robin Hood" opened the program, sung by Helena Morrill, soprano; Orville Harrold, tenor; Thomas Chalmers, baritone; Fred Patton, bass, and Lila Robeson, contralto. The first three mentioned artists gave a fine interpretation of "When a Peer Makes Love," which was exceedingly well liked. After that Miss Robeson was heard in the "Oh, Promise Me" and she sang that tuneful song beautifully. Miss Morrill surprised every one with the sweetness and clarity of her fresh, young voice in the "Forest Song" and was so warmly

(Continued on page 44.)

## OLGA HANS SAMAROFF-KINDLER

Pianist

'Cellist

### NEW YORK COMMENTS:

"A truly masterly performance both in detail and ensemble."—*New York Tribune.*

"In the Brahms sonata, the two players showed an excellent sympathy with the restful and contemplative style of the first movement, the characteristic humor of the second, and the peculiarly Brahmsian idiom of the third."—*New York Sun.*

"A delightful recital."—*New York Herald.*

"The work of both musicians was on a high level of sincerity and artistic excellence, the rarely beautiful Saint-Saëns sonata particularly being given with exquisite finish of detail, and noteworthy delicacy, insight and sympathy in ensemble."—*New York Evening Post.*

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## KATHRYN LEE "THE YOUNG MARY GARDEN" WITH THE GOLDEN VOICE"—SO CRITIC CALLS HER

Well Known Soprano Rather Be Interviewed Than Photographed—Loves Music, Animals—and Everything—  
Delighted Over Own Development

Kathryn Lee proved recently to a MUSICAL COURIER representative that she is always mistress of any situation. When the situation turned to being interviewed, Miss Lee herself made the way easy by declaring:

"I don't mind it in the least! You see, I'd much rather be interviewed than photographed any day. I went through that ordeal yesterday, and I wish it were for the last time. The fact is, in America I don't believe they have discovered the only means of securing people at their best. It remained for a famous Paris photographer to discover the scheme. It was very simple and yet did away with that dreadful thing—self-consciousness. He erected a little stage, with a dressing room where one changed his costume, and when the change was complete, the person walked on the stage and behaved as though entertaining a concert or opera audience. The beauty lay in the fact that one never knew when the camera went off."

### APPEARED IN PARIS OPERA.

"You lived in Paris, then?" came the first direct question.

"Yes. I went over in 1912 to study and was very fortunate in securing the services of some of the Paris Opéra conductors to prepare me for my work at the Gaiety Lyric. I had three offers for opera—from Nice, Warsaw and Paris—and I chose the latter for personal reasons. I might add that it had been ar-

time in concert work, so I left the company, but not for good, as, when they needed some one several times in cases of sudden illness, I rejoined them."

### STUDIED WITH MME. WEINSCHENK.

Miss Lee was coached in opera by the well known Mme. Weinschenk, of Paris.

"Never shall I forget her," said Miss Lee. "She was immense, standing all of six feet. I never thought so tall a woman could make any impression in 'Madame Butterfly,' but she was one who did, although only in the studio. One day she went through the entire last act for a pupil while we others looked on, and she made us all cry, so that none of us could take our lessons that day. She was wonderful."

"Speaking of teachers, an old singing teacher and my mother were my severest critics. Frankness, I remember, was the former's watchword and he never spared me. Yet, when I sang for the first time at the Trocadero—an impossible place to sing on account of its size—he came back to me afterward and kissed my hand so I knew I had sung all right! About the Trocadero—it seats 14,000 people, and unless one stands in a certain little round spot, no one can hear you."

### A CONCERT SINGER.

During the time Miss Lee spent in Paris, she sang much in concert there and also appeared at a number of



Photo by Count J. de Strelecki.

KATHRYN LEE.

ranged to have me go from the Gaiety Lyric to the Paris Opéra, but just about the time that the step was to be made my mother was taken ill in America and I was cabled for. With just enough to tide me over a flying visit, I caught the first outgoing boat and came to America. The outbreak of the war and the subsequent death of my dear mother made it impossible for my return. Although I wanted to go back in spite of the odds, I saw it was better for me to make the best of the situation and turn my attention to America.

### HAS SUNG IN OPERA HERE.

"Having gained favors not only at the Gaiety Lyric but also in special performances at the Paris Plage and at the Casino at Englien, I looked about for an operatic opening here. This came with the Creatore Opera Company, with which I sang Marguerite in 'Faust,' with Riccardo Martin in the male lead, and Santuzza in 'Cavalleria Rusticana.' I was to do other roles, but my manager—decided that I had better spend some

private musicales in London. Miss Lee expects to return to Paris again to resume her contracts there but not for a year or two.

"I do not think it quite fair for any Americans to go over just yet because the French singers and musicians will need all the work they can get for some time to come and they shouldn't be deprived of it."

### CALLED THE "YOUNG MARY GARDEN."

When Miss Lee does return to Paris, she will be certain of a warm welcome because she gained many admirers there while singing. She received the name "the young Mary Garden with the golden voice" at one time when, due to illness, Miss Garden was not at her best vocally, although since that time she has gained considerably, according to Miss Lee.

### IS DELIGHTED OVER OWN DEVELOPMENT.

In speaking of a singer's development, the singer gave much credit to Jessie Baskerville, the famous New York



PAUL MORENZO,

Tenor of New York, who was one of the artists who helped raise \$586,000 at the monster Victory Loan Rally which was given at Public School No. 11 in Jersey City on May 7. Two other occasions when Mr. Morenzo sang in behalf of the Loan were in Orange, N. J., on May 6, when \$25,000 in bonds were bought, and on April 19, at the Mandel Box Company in Jersey City, at which time an additional \$34,000 was secured for the Government.

coach who has always taken Miss Lee "under her wing." "I am delighted over my own development because now people speak of the quality of my voice first and of my musicianship second, when several years ago it used to be vice versa."

### HER HOBBY—ANIMALS.

Miss Lee admitted that she had a hobby, when chatting generally—animals. She has a funny little Yorkshire dog named "Rag-a-Muffin," who was very much dressed up that particular afternoon.

"Don't think he is always so burdened down with ribbon," she laughed charmingly. "I have been singing a lot lately and there have been flowers—hence the abundance of ribbon for 'Rags'! My hobby extends to canaries. I had one in Paris that used to fly over my head when I walked from one room to the other. When it came time to sail for home, I made a dark blue bag to slip over the cage and paid fifty dollars more for an upper cabin so that he could have plenty of light and sun. What did he do though the night before sailing? I opened the window to let in a little air and he flew out and I never saw him after that. Perhaps he sensed the great war that was brewing and fled to safety. You see he was a German canary!" J. V.

### Ganz to Sail for Europe

Rudolph Ganz will sail for France and Switzerland May 24, on the Rochambeau, to be gone from the States until the first week in August. He will hear the piano prize contest at the Paris Conservatory, June 10, as a member of the jury. This invitation is rarely extended to foreigners, and Mr. Ganz is looking forward to the occasion with a great deal of pleasure, for it means to him both an artistic and a political alignment.

Mr. Ganz will give a few concerts for local and national charities in the bigger cities of Switzerland, also in Strasbourg and Mulhouse (Alsace). It was during his years of study at the Strassbourg Conservatory that he became befriended with most of the well known Alsatian artists—musicians, painters and writers—having always sympathized with their pro-French feelings. He is looking forward to some very wonderful and exciting moments when he will meet his former friends again, who have now become French citizens.

### Bouilliez Off to Belgium

Auguste Bouilliez, baritone of the Chicago Opera Association, will sail on May 24 for his home in Belgium, a journey which he is taking principally to see his son, who is in military service in that country. Mr. Bouilliez will return to America in October in order to resume his work with the Chicago Opera and to fill a number of concert engagements.

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TOSCHA SEIDEL AS A BOY

And the audience of famous colleagues before which he played. The thousands of admirers throughout the country which Toscha Seidel has won by his masterful playing during his first American season will be interested in this remarkable photograph, which was taken six years ago at the home of Arthur M. Abell in Berlin. Toscha was at that time already a pupil of Auer, but he had not yet played in public. The powerful impression which his playing made on the many celebrated violinists seen in the group was a brilliant augury of his later public triumphs. Toscha Seidel is seen sitting on the floor in front. The other persons in the photograph, reading from left to right, are—first row, sitting: Gustave Hollaender, Joan Monen, Arthur M. Abell, Leopold Auer, Fritz Kreisler, Arrigo Serato, Franz Ries. Second row, standing: M. H. Hanson, Theodore Spiering, Willy Hess, Carl Flesch, Sam Franko, Eddy Brown, Joseph Malkin. Behind Flesch are Roderick White and Frank Gittelsohn. Last row: Mme. Tatjana Seidel, Emily Gresser, Mme. Bogutsky-Stein, Mrs. Kreisler, Mrs. Abell, Mme. Stern, Mlle. Goldweiser (Toscha's accompanist), Justizrath Stern is the Maecenas who presented Toscha with the magnificent Guadagnini violin on which he has won all of his great public successes.

#### SCRANTON'S KEYSTONE CONCERT COURSE OFFERS MME. ALDA

##### Famous Singer Responds to Many Encores—Brachocki Stimulates Local Pride

Scranton, Pa., May 1, 1919.—The last concert of the season of the Keystone Concert Course of this city, under the direction of Chauncey C. Hand, was given on Tuesday evening of this week by Frances Alda, soprano, and Alexander Brachocki, pianist, with Erin Ballard at the piano for Mme. Alda.

Although this concert course has already presented many of the world's celebrities in the musical world, this concert was one of the finest ever given here. Mme. Alda was certainly in glorious voice, and her admirably arranged program and the art of her interpretation

throughout made her singing delightful. She was obliged to respond to many encores.

##### PADEREWSKI'S PROTÉGÉ PLAYS.

Local pride was particularly pleased and gratified by the piano playing of Alexander Brachocki, now a protégé of Paderewski. He reflects great honor upon Scranton, the city of his birth, and upon his alma mater, the Scranton Conservatory of Music, where the bulk of his pianistic training was received under Alfred Pennington. He is known throughout the Lackawanna and Wyoming valleys as "the wonderful boy pianist."

On the evening of March 4 last Mr. Brachocki appeared in Scranton as soloist with the New York Symphony Orchestra under Walter Damrosch, playing Paderewski's concerto in A minor (with which Paderewski himself made his debut in 1890 in Paris) with tremendous success, and after having had only one rehearsal. His playing on

Tuesday evening was even more remarkable. His program embraced the theme with variations, Paderewski; ballade in A flat, Chopin; valse, op. 12, and melodie, op. 1, Stojowski (his present teacher), and Hungarian rhapsody, No. 12, Liszt. He was called out eight times and responded with a Chopin polonaise; "Hark, Hark, the Lark!" Schubert-Liszt, and minuet by Paderewski. Indeed, his reception by the great audiences present on both evenings amounted to an ovation, and this not only because he was born in Scranton twenty-one years ago, but also because he played with the authority of a master. As Haydn once said of Mozart, "Mark well that young man; the world will yet hear of him."

En passant, it may be added that already Mr. Brachocki has been honored with an invitation to give a recital before the Société Frédéric Chopin, in the Salle Pleyel in Paris.



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# Arthur Middleton

## The Great American Baritone

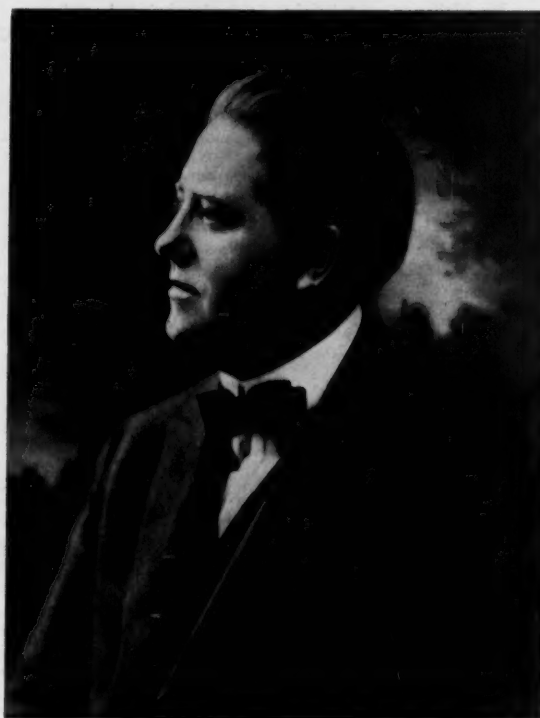
**"A singer so good that he is lonely in his class."**—*Chicago Tribune*, April 16, 1919.

**"Unquestionably the greatest oratorio singer in America."**—*Chicago Daily Journal*, April 14, 1919.

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**"His English diction ranks easily as the clearest on the concert stage of the day."**  
—*Chicago Daily News*, April 16, 1919.

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**"Arthur Middleton's name alone should draw crowds."**  
—*Chicago Evening American*, April 16, 1919.

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**"Middleton projected a superb performance, one that had voice, style, enunciation and feeling, all of a high degree. It is the exception to find such a voice and such good singing in combination. Usually one or the other predominates. Neither did here."**—*Chicago Daily Journal*, April 16, 1919.

*Chicago Evening American*, April 16, 1919:

"His art deserves the overflowing stage, the full orchestra pit, a sea of faces, all the earmarks of genuine appreciation.

"Last night this superior art was at its own superlative degree. I have never heard Middleton in more glorious voice. There was lavish display of his richness and depth of tone, a seemingly limitless wealth of material, of smooth, cello-like quality and suave delivery.

"Besides these natural gifts, Middleton's technique makes his work intellectually satisfying as well, for he can color and shade and interpret as he will. Of course, the broad noble line brings his voice to its fullest expression, but he was effective, too, in the 'patter' song by Mendelssohn, 'I Am a Roamer Bold,' done skillfully and glibly, with lightness and grace.

"The diction of Middleton is always impeccable."

*Chicago Daily Tribune*, April, 16, 1919:

"This lyric basso, with his rich he-tone, chiseled diction and clean delivery has the gift for putting his songs across."

*Chicago Daily Journal*, April 14, 1919:

"Middleton, unquestionably the greatest oratorio singer in America, became a towering personality throughout."

*Chicago Evening Post*, April 16, 1919:

"When Mr. Middleton sings a Handel bravura aria such as 'Arm, Arm, Ye Brave,' he does it with a solidity of tone, an interpretative vigor and an authority that place him at the head of our present oratorio baritones or basses. He has the voice and the tradition, and that particular aria has not been as well sung here in many years as he sang it last evening.

"The people liked everything he did and applauded him with great enthusiasm. They had reason, for the tones of his voice were so rich and solid that it was a pleasure just to listen to them. He had to bow a number of times and sing an encore after each group."

*Chicago Herald and Examiner*, April 16, 1919:

"Few singers could successfully compete with Middleton in sustaining throughout the changing moods of a comprehensive list of songs such a logical degree of excellence. Certainly his was an unblemished record of fine singing."

*Chicago Daily News*, April 16, 1919:

"Clear and ringing was his rendition of the air, and full throated and impressive the recitative."

*Chicago Herald and Examiner*, April 14, 1919:

"As there is no oratorio basso better than he, his magnificent singing added materially to the afternoon's enjoyment."

*Chicago Daily Journal*, April 16, 1919:

"About once in so often there is occasion to note that Middleton is by a wide margin the best of our oratorio singers. Less frequently comes the chance to discover that he is just as good an artist in recital as he is in oratorio. He made the demonstration last night with complete satisfaction to all hearers.

"To make his demonstration more certain, Middleton included most of the vocal high points of the last two centuries, Handel's aria, 'Arm, Arm, Ye Brave,' the same composer's 'Where'er You Walk,' in the latter setting a mark for all singers, whether baritone or otherwise, to shoot at. Secchi's 'Lungi Dal Caro Bene,' Mendelssohn's 'I Am a Roamer Bold,' and for good measure, the 'Largo Al Factotum,' from 'The Barber of Seville,' for an encore. The majority of singers are contented to use any one of these in a single programme. Having them all so beautifully sung in one recital was an experience. Of the less familiar pieces a 'spiritual' called 'Standin' in de Need o' Prayer' was an occasion of great joy."

*Chicago Daily Tribune*, April 14, 1919:

"Middleton's was the expected exhibition of gorgeous, clean tone and impeccable diction. He sang Verdi as he sings Handel and Mendelssohn—better than anybody else in the milieu."

*Washington Herald*, March 1, 1919:

"Middleton possesses a resonant voice of rich beauty and great power enhanced by remarkably clear diction. He revealed the versatility of his dramatic temperament in songs of great variety and amused the audience greatly with his negro exhortations."

*Minneapolis Journal*, March 19, 1919:

"Mr. Middleton's voice has remained the same sonorous, pliant and expressive organ as of yore, while his artistry as a song interpreter has largely developed."

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**New York**

## FORT HAYS, KANSAS, NORMAL SCHOOL HOLDS MUSIC FESTIVAL WEEK

Cloudbursts and Hail Did Not Keep "Short Grass" Music Lovers from Festival Opening—Matzenauer Greeted by Audience of 3,000—Reed Miller, Marie Sidenius Zendt, Christine Schutz, Gustaf Holmquist Were Soloists—Famous Contralto and Tenor Commend Work of Chorus—Interpretative Dancing Introduced—Spirit of Co-operation Emphasized—Business Men Back Project and Sing in Chorus

Hays, Kan., May 9, 1919.—Margaret Matzenauer, prima donna contralto of the Metropolitan Opera, opened the Music Festival Week of the Fort Hayes (Kansas) Normal School Sunday afternoon, May 4. Despite the bad roads caused by a cloudburst on Friday night, in which four and one-half inches of rain fell in two hours and in which three inches of hail stripped vegetation, there were 2,000 persons in Sheridan Coliseum to hear her. Her welcome was tremendous and she at once won her way into the hearts of the people of the "short grass."

Five hundred more persons had been able to get to Hays over the roads by evening, when the festival chorus sang "The Messiah." These 2,500 people from almost half a State listened to the premiere production of Handel's masterpiece in western Kansas. The chorus is the largest one in Kansas, with a roster of 700 persons, 639 of them in regular attendance. The oratorio quartet comprised Reed Miller, tenor; Marie Sidenius Zendt, soprano; Christine Schutz, contralto, and Gustaf Holmquist, bass.

### SPIRIT OF CO-OPERATION PUTS WORK OVER.

The chorus, as well as the musical direction of the festival week, was under the direction of Henry Edward Malloy. The chorus was well balanced. Its attacks and releases were excellent. Its nuances were well handled, considering the length of time the chorus had practiced. Mr.

Gustaf Holmquist. Christine Schutz, contralto, was presented by the festival Tuesday evening in recital. A group of her songs, "O, Red Is the English Rose" (For-sythe), "Duna" (McGill), and "Love, I Have Won You" (Ronald), was more than enthusiastically received.

### MALLOY PUPILS IN WORTH WHILE PROGRAM.

Mr. Malloy presented eight of the advanced students in a pupils' recital Wednesday afternoon. Despite the fact that a little less than a thousand people heard them, this program was well worth while. These students were Elma Creighton, of Goodland; Jessie Granger, of Vermillion; Eunice Eyler, of Dorrance; Doris Stivers, of Fredonia; Ada Law, of Hill City; Perle Tilley, of Ransom; Dora Grass, of La Crosse, and Marie Oakford, of Goodland.

Wednesday night was given over to St. Joseph's Choir, under the direction of Alexander Meier, and a very large crowd attended.

Gustave F. Soderlund, one of the school's piano instructors, gave a piano recital Thursday afternoon, assisted by Miss Schutz.

### MARIE SIDENIUS ZENDT, THURSDAY EVENING.

Marie Sidenius Zendt, soprano, was heard Thursday evening in a very fine recital. Her gracious personality and her excellent singing made her many friends. Elliott's

The chorus is the largest in the State, and the support of the community made it such.

The Normal School is the only institution of college rank in the western half of Kansas, and the music festival in many ways was a western Kansas festival. Students from all over the western part of Kansas sang in the chorus. The crowds were drawn from thirty-seven counties and the advertising campaign carried on in sixty-eight weekly newspapers and nine daily Kansas papers.

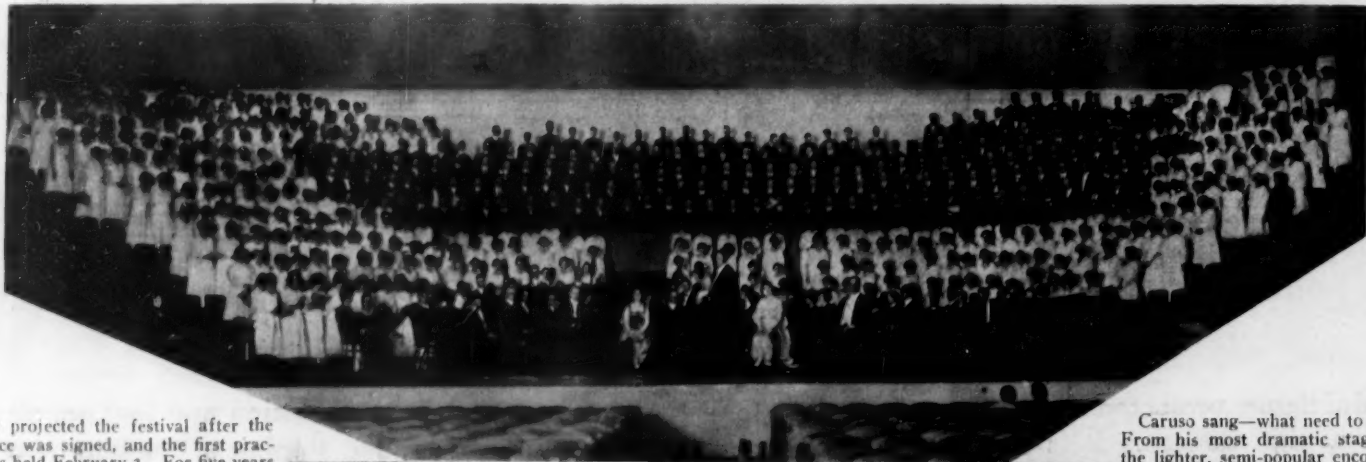
### LATER EVENTS.

This is written late Friday night. Saturday afternoon will take place the children's concert, and at night the members of the oratorio quartet, assisted by Stewart Wille, pianist, will be presented by the festival in "The Artists' Night." Toscha Seidel, violinist, will appear Sunday afternoon, May 11, and "The Messiah" sung the second time Sunday night. P. C. H.

## MUSIC LOVERS PACK ST. PAUL AUDITORIUM TO HEAR CARUSO

Great Tenor Thrills 7,000—Morgana and Breeskin Assist

St. Paul, Minn., May 9, 1919.—Caruso, the inimitable, sang as only he can to an audience worthy the occasion, May 8. It was a gala event, closing a gala day. The "Sainted Twin" had decked herself in festive array and shouted herself hoarse in honor of the "Gopher Gunners," the Minnesota 151st, and she mustered her music lovers, more than 7,000 strong, to continue the celebration in honor of the world famous tenor. Never in the history of the city has such an audience assembled to do credit to an artist. In "theater size" the Auditorium has been found capacious enough for concerts and grand opera, and quite too expansive for symphony hearers; but the magnet of Caruso's fame filled the great building from pit to dome in its convention form.



Malloy projected the festival after the armistice was signed, and the first practice was held February 3. For five years the Fort Hays Normal had been preparing for this festival and the war had delayed its inauguration. The people of western Kansas are the sons and daughters of the pioneers who had overcome hardships of living on the great plains. They do with an earnestness unknown in other parts of the United States, what they set out to do. The spirit of co-operation in the chorus was what "put it over," and the few slips were caused by an over anxiety to do everything Mr. Malloy was expecting of them. It is not too much to say that the tonal quality was good and the choral technic was unusual. Mr. Malloy said: "I have conducted large choruses of more experienced singers with poorer results, and I attribute what this chorus has done so well to the willingness of every member to try to the utmost."

Mme. Matzenauer heard the chorus from the Governor's box in the Coliseum. When asked what she thought of the chorus, she inquired, "How long have they practiced?" When informed, she replied: "Marvelous, marvelous. You people are to be congratulated that this community can have such a fine festival and such a chorus." Reed Miller, the tenor of the oratorio quartet, said: "You tempt me to use superlatives. I am tempted to say that this festival at Hays is the biggest festival Kansas has had in some years, and, by George, I will say it. Considering the sixteen programs of the eight days and the general high character of each of them, this festival certainly lives up to the watchword of the school's music department, 'Singing Kansas Into Tune.'"

### INTERPRETATIVE DANCING INTRODUCED.

Monday afternoon, under the direction of Marion Flanders, of the physical education department, a program of aesthetic dancing was given. Paul Bliss' "The Three Springs" was sung by a treble voice chorus behind the scenes and three of Miss Flanders' pupils gave for the cantata interpretative dances which Flanders had originated. There were other dances of an interpretative nature.

### MILLER, MALLOY, HOLMQUIST AND SCHUTZ RECITALS.

Monday evening was the Reed Miller recital. The crowd was a large one and very enthusiastic. Mr. Miller was especially appealing in his group of war songs. On Tuesday afternoon was the violin recital by Clara L. Malloy, head of the violin department. She was assisted by



## FORT HAYS, KAN., NORMAL SCHOOL FESTIVAL CHORUS AND STARS WHO HELPED TO MAKE THE EVENT A SUCCESS

The largest chorus in Kansas, the Festival Chorus of the Fort Hays State Normal School, under the direction of Henry Edward Malloy. The oratorio quartet is pictured in front of the stage. The artists are Reed Miller, Marie Sidenius Zendt, Christine Schutz and Gustaf Holmquist. (Below) F. B. Lee, financial secretary of the festival; Mr. Malloy, President W. A. Lewis, Mme. Matzenauer, Mr. Holmquist, Mme. Zendt and Emil Polak, the accompanist.

"Spring's a Lovable Ladye" and Vanderpool's "The Heart Call" proved to be of especial charm to the audience.

The Hays Municipal Band, assisted by Mr. Miller, tenor, had the Friday afternoon program, and Gustaf Holmquist, bass, the Friday evening recital. Mr. Holmquist sang to one of the largest crowds of the weekday numbers and was extraordinarily well received.

### BUSINESS MEN BACK PROJECT AND SING IN CHORUS.

It is interesting to note the rise of Hays and the Fort Hays Kansas Normal School as a musical center in Kansas. For five years Mr. Malloy has been head of the music department. When he projected the festival this spring he was backed by the business men of Hays with a guarantee list of ninety-eight names. These men not only agreed to put up the money if the festival failed to pay, but they themselves came down and joined the chorus.

Caruso sang—what need to say more? From his most dramatic stage roles to the lighter, semi-popular encores, in the number of which he manifested unusual generosity, his impeccable tones, faultless interpretation and magnetic personality again justified his hold upon public favor.

Opera lovers were given the ever popular Verdi aria, "Celeste Aida"; "Vesti la Giubba," from "Pagliacci," and "Una Furtiva Lagrima," from "L'Elisir d'Amore." While most satisfying in point of finish and style, as was everything he did, the three arias served to whet the appetite for more, and encore after encore failed to content an audience beside itself with enthusiasm. It is difficult to do such an occasion justice and not be led into extravagant praise. The charm of Caruso is wonderfully potent—and unique.

More than a mere paragraph of perfunctory commendation is due the assistants on the program. Nina Morgana, coloratura soprano of exceptional gifts, and Elias Breeskin, violinist, who gave his full quota of pleasure to the audience. They are both artists of great ability, whose work merited the applause accorded them.

The enthusiasm that ran rampant throughout the evening reached a climax when Caruso's clear, resonant tones and the soprano's limpid notes joined in the "Star Spangled Banner." The audience stood rigidly at attention until the last phrase; then the patriotic fervor, already at white heat through the events of the day, burst all bounds, and a swelling chorus of cheers and shouts from thousands of throats set the Auditorium in a turmoil that lasted several minutes.

In every particular the concert was a notable event—perhaps the most notable in the musical annals of this region.

Salvatore Fucito furnished acceptable accompaniments for Mr. Caruso and Miss Morgana, and Mr. Breeskin was ably supported at the piano by Isaac Van Grove. A. H. F.

### Sarah Borni to Feature "Jahrzeit" on Sunday

Sarah Borni, the talented American soprano, who has just returned from Italy and who recently made her debut at Carnegie Hall, will be the soloist, Sunday evening, May 25, at the Manhattan Opera House, in connection with the Sholem Aleichem Memorial. Miss Borni on this occasion will feature "Jahrzeit," the new Jewish song by Rhea Silberta, with the composer at the piano.



## MILWAUKEE ACCLAIMS THE METROPOLITAN OPERA QUARTET

Concert Given by Alda, Lazzari, Martinelli and De Luca a Brilliant Success

Milwaukee, Wis., May 9, 1919.—The Metropolitan Opera Quartet—Mme. Alda, soprano; Carolina Lazzari, contralto; Giovanni Martinelli, tenor, and Giuseppe De Luca, baritone—aroused great enthusiasm at the Milwaukee Auditorium, Friday evening, May 2. Never before have artists been received here with such a storm of applause. There were solos, duets, trios and quartets from various operas and each and every number received such enthusiastic applause for encores that the artists, who seemed to be in an equally gay mood as the audience, responded most generously.

Miss Lazzari opened the program with the aria, "Amour viens aider," from "Samson and Delila," displaying a wonderful contralto of unusual power. In the duet with Mr. De Luca her voice was like velvet and the blending of the two voices was delightful. Frances Alda's lovely voice reached every nook and corner. Her high tones were especially exquisite in "One Fine Day," from "Madame Butterfly." Mme. Alda's duet with Mr. Martinelli from the same opera expressed much sweetness and tenderness. It was encoored with the closing duet of the first act of "La Bohème," executed in an exquisite manner. Mr. Martinelli possesses the rare charm of personality, which immediately brings him close to his audience. His singing of "Salut d'amour" brought forth a storm of applause, to which he responded most graciously with two encores. Last, but not least, Mr. De Luca with his beautiful mellow baritone, rendered the great "Figaro" song with superb polish and fleetness. M. Y.

### Tarasova Endorses Samoiloff

Nina Tarasova, whose two song recitals, given within a fortnight past, have attracted such attention, endorses Lazar S. Samoiloff, her vocal teacher, as follows: "Before studying with Lazar S. Samoiloff I was always afraid of vocal teachers, for I have noticed in the singing of many concert artists the lack of a natural quality. I feared that vocal study might take this quality from my singing."

"In my work with Mr. Samoiloff I can say that he has helped me to develop this natural spontaneous quality, which is so important in the folksong; he has further aided me in the matter of vocal facility and in coaching the songs in my repertory. It has been a pleasure to meet a master who has the gift of imparting his knowledge as well as possessing it."

(Signed) NINA TARASOVA.

"New York, May 2, 1919."

### Church Music School Moves to Wellesley

The summer school of church music, which has been held for the past four years at Cambridge, Mass., will meet this year at Wellesley College, Wellesley, Mass.,

from June 19 to June 30. The school is associated with the conference for church work and is open to members of all religious faiths. The co-operation of Prof. H. C. Macdougall, of Wellesley College, has been secured, and the music library of Wellesley College will be available for reading and study. A chorus will be organized as a practical working laboratory in choral training and conducting. Existing needs in the music of the church will be discussed by Herbert C. Peabody, of Fitchburg, Mass., and George C. Phelps, of Boston, at a general conference on that subject. Other conferences on vital subjects will be arranged. A feature of the school will be a concert of music of the Russian Church by a choir conducted by George S. Dunham, of Brockton, Mass. Organ recitals on the large organ in the memorial chapel will be played by Albert W. Snow and Raymond C. Robinson, of Boston; by C. F. Pfat-teicher, of Andover, Mass.; by Harry S. Mason, of Auburn, N. Y.

## WHERE THEY ARE TO BE

Alcock, Merle—Bethlehem, Pa. (Bach Festival), June 7.  
Baker, Elsie—Camden, N. J., June 5, 6.  
Barstow, Vera—Akron convention, June 3.  
Paas, Mildred—Bethlehem, Pa. (Bach Festival), June 6, 7.  
Fanning, Cecil—Akron convention, June 3.  
Fitzu, Anna—Keene, N. H., May 22; Cedar Rapids, Ia., May 26; Evanston, Ill., May 31.  
Heyward, Lillian—Berea, Ohio, June 10; Columbus, Ohio, June 15, 16; Albion, Mich., June 23.  
Hinkle, Florence—Evanston, Ill., May 30.  
Kline, Olive—Bowling Green, Ky., May 28, 29.  
Macbeth, Florence—Albany, N. Y., May 22; Cedar Rapids, Ia., May 27; Mankato, Minn., May 29.  
McConnell, Harriet (with the Minneapolis Symphony Orchestra)—Des Moines, Ia., May 22; Grinnell, Ia., May 23; Iowa City, Ia., May 24; Cedar Rapids, Ia., May 26, 27; Davenport, Ia., May 28; Elgin, Ill., May 29; Evanston, Ill., May 30-June 5.  
Morrisey, Marie—Keene, N. H., May 23.  
Roberts, Emma—Hagerstown, Md., May 22; Bethlehem, Pa., June 6.  
Sundelius, Marie—Natick, Mass., May 23; Rochester, N. Y., May 26; Syracuse, N. Y., May 28; Montreal, Canada, June 23, 24; Toronto, Canada, June 25; Cleveland, Ohio, June 27; Milwaukee, Wis., June 30; St. Louis, Mo., July 2.

### Hamblen Songs Featured by 2 B Club

The 2 B Club, which is composed of the pupils of Josephine Dowler, gave a recital of the songs of Bernard Hamblen, on Wednesday evening, April 7, in Studio Hall, New York. The composer was at the piano and he also gave a monologue, words and music of which were his own. The evening was enjoyed by

many, to whom Mr. Hamblen's songs were a great pleasure. Among the most popular of these were "Your Heart Is Calling Mine," his most recent success, and "Women of the Homeland."

### Lambert Murphy's Record of "Re-engages"

Lambert Murphy has had the following re-engagements during the present season: Keene, N. H., festival, seventh time; New York Oratorio, sixth time; Worcester, Springfield and Fitchburg, Mass., festivals, fifth time; Litchfield County festival, Norfolk, Conn., and Y. M. C. A.



LAMBERT MURPHY,  
Tenor.

course at Springfield, Mass., fourth time; Cincinnati festival, third time; Detroit Symphony Orchestra, St. Louis Choral Society, and an appearance at Milwaukee, second time.

# FRANCES NASH

## Makes Her Cleveland Debut

"She is a dashing virtuoso . . . She was much enjoyed by the audience, which is the test that artists rightly care most about."

Cleveland Plain Dealer, May 9, 1919:

"There is no doubt that Frances Nash, a young American pianist, who made her initial appearance in Cleveland last night, gave genuine pleasure to her hearers."

"Miss Nash is an accomplished performer, with a highly developed technique and a touch that is both sonorous in depth and volume, and pliant in songful uses. She played MacDowell's 'Sonata Eroica' with breadth, vigor, expressiveness, and at times with passionate abandon and intensity. It was cordially applauded."

"After Miss Nash's next numbers, the Liszt D flat etude and a Leschetizky etude, the audience insisted on an added number, and the pianist played the Chopin C sharp minor waltz, in quite the most original fashion we have so far heard; and we have heard Ornstein play it. However, we much prefer Miss Nash's version."

Direction: EVELYN HOPPER, Aeolian Hall, New York City



Cleveland News, May 9, 1919:

"Miss Nash made her Cleveland debut. She likes to attack the keyboard in thunderbolt fashion and is a dashing virtuoso first of all. She was much enjoyed by the audience, which is a test that artists rightly care most about. She seems to be making a specialty of MacDowell in her programs, and for this deserves a vote of thanks from music lovers. Tuesday evening she played the 'Sonata Eroica.'"

Cleveland Topics, May 9, 1919:

"The soloist, a pianist, young, brilliant and with a dashing style, was Miss Frances Nash. In her three appearances one formed a somewhat comprehensive idea of her qualities. The great sonata of MacDowell, the 'Eroica,' demands immense strength and powerful technique. Miss Nash certainly has both, and her conception of the work was built upon heroic lines. Etudes by Liszt and Leschetizky were played brilliantly. 'On the Holy Mount,' by Dvorák, proved a fine bit of dignified sonority, and the Saint-Saëns 'Study in Waltz Form,' a true concert pyrotechnic. Needless to say it brought forth an encore—an ultramodern bit, played with much clarity and discretion."

STEINWAY PIANO

### Why Not Get Acquainted with Ourselves?

By Gaylord Yost

How easy it is to laugh at something we do not understand! How natural it is to condemn a work of art upon first acquaintance! The discouraging part of being an exponent of a new school accrues chiefly from the ungratefulness and hasty judgment of the unenlightened.

Of all the art forms, music undoubtedly suffers most from premature judgment. How often do we read the flippant review of some critic concerning a new musical composition which he has heard only once and straightway proceeds to lambast both the composer and performer, the latter because he has wasted so much time in learning a perfectly bad composition and then has the pertinence to inflict it upon his hearers. And sad but true, the majority accept the critic's judgment.

An examination of the concert programs of the instrumentalists from year to year discloses that practically all piano programs are made up of Bach, Beethoven, Brahms, Schumann, Chopin and Liszt—masters all, and immortals. Indeed, the works of these great men could not be discarded, for to do so would mean to deprive the world of many gems of art and strip the pianist of the bone and sinew of his repertory. Violinists, too, play the Beethoven, Brahms, Bruch and Mendelssohn concertos, as well as some of the meteoric war horses by Wieniawski, Sarasate and others, intermingling their programs with a few bewhiskered tunes of the seventeenth century, dressed in modern garb, frequently by themselves.

Occasionally we find an artist who evinces the spirit of progress and includes in his programs several modern and unknown works. But he is a rare bird, for the hostile pen of the critic tends to keep the majority of recitalists in the straight and narrow path.

However, I am sure all will agree that there is only one way to become familiar with a new musical composition, and that is by repeated hearings. No one should have the audacity to pass judgment upon a new composition after one hearing, for history proves that usually the critics and most people in general have been wrong in their estimate of new art creations. In fact, nearly all of the great works handed down to us were given the icy frappe at the time of their initial production.

It is not to be expected that the majority of individuals enjoy and understand musical compositions which are keyed in strange and weird tonalities. Enjoyment and understanding are the result of comprehension and the latter cannot exist without an education. So it becomes evident that the mission of any artist is not only to give joy to his hearers but to guide, enlighten and broaden their intellectual and (may I not say?) emotional comprehension.

A well balanced program should, of course, embody the classic and romantic schools as well as the modern. And programs of the distinguished foreigners, most of whom are now residing in this country, should include at least one or a group of American compositions.

The deplorable attitude of some Americans at this time is to poke fun at and belittle their own creative talent. Many of the very individuals who have shouted patriotism from the housetops are the first to ignore their own composers. That this attitude of jocularly results from ignorance, no one who has looked into the matter can well dispute, for there is a great array of American musical compositions in all forms waiting to be heard, and, mind you, after intimate acquaintance, will assume their deserved place in the world of tonal beauty.

The American flag stands for democracy, but not a few Americans (?) hoist the red flag when their creative brother appears on the horizon.

Why not get acquainted with ourselves?

### Franco-Americans Hear Macbeth and Rothier

A very popular meeting of the Franco-American Liberty Loan Committee was held in the Plaza Hotel on May 4, when the honorary president, Maurice Casenave, Ministre Plenipotentiaire and Director of the French Mission to the United States, urged his fellow countrymen to stand by America in the Loan as America had always stood by France.

Florence Macbeth, of the Chicago Opera Association, sang the "Star Spangled Banner" amid most fervent enthusiasm and later the aria "Caro Nome," while Leon Rothier, of the Metropolitan Opera Company, sang the "Marseillaise." Other assisting artists were George Deneubourg, who recited excellently, and Suzanne Caubet, who rendered some pretty chansonnettes to the accompaniment of Maurice La Farge.

### Polak on Tour with Matzenauer

Emil J. Polak, the accompanist, is on a tour with Mme. Matzenauer.



Photo by Mary Dale Clarke

### AMPARITO FARRAR.

The soprano, who was selected as soloist to accompany Colonel William Haywood, Congressman Hicks, and the Mayor of devastated Louvain on their upstate Victory Loan tour, beginning May 5. Miss Farrar sang at the Liberty Loan rally on Sunday evening, May 4, at the Hippodrome, with Pershing's Band, and was requested to wear her Y. M. C. A. uniform and overseas cap as well as her insignia decoration, and to give the songs she sang for the boys in the trenches last summer in Europe. These same songs were repeated on the New York State tour, which was one of the most elaborate of its kind undertaken for any loan. A private train was arranged for, which conducted the party to the various cities. The largest halls were engaged in each place for the rally and entertainment, and the mayors of the respective cities formally opened the meetings. It might not be amiss to state that Miss Farrar has an interesting and historical ancestry. Her great-great-grandfather was the Spanish captain, Juan Bautista de Anza, who came to San Francisco with the old Mission Fathers and planted the first flag where the famous Dolores Mission now stands. On her father's side as well, this popular singer comes from a family of soldiers. Her grandfather, a captain in the Civil War, was head of Company K of the 7th Regiment, and still holding his commission, he is, incidentally, the oldest officer of that regiment. Her father, well known in Portland military circles, for years headed the men of Company G.

### Raymond Wilson, Pianist, Changes Management

Raymond Wilson, one of the younger American pianists, who has attained success in concert work in New York and all the larger cities, is now under the management of Brooks & Parmenter, 314 Trust and Deposit Building, Syracuse, N. Y. Prospects for next season are very bright, as Mr. Wilson's services are in great demand. He is to appear shortly in a Chicago recital, and will also give a summer course in piano

instruction in Syracuse, beginning June 9 and continuing to July 26.

### Chicago Likes Breil's "Betrayal" Music

"The Betrayal," a motion picture for which Joseph Breil wrote the music in four weeks, opened a successful run at the Illinois Theater on May 5. The press of Chicago unanimously pronounced the music to be the best Breil has ever written for pictures.



# KATHARINE GOODSON

JANUARY-MAY, 1920

"Without doubt one of the greatest pianists of the whole world"

Management: Antonia Sawyer, Aeolian Hall, New York

STEINWAY PIANO



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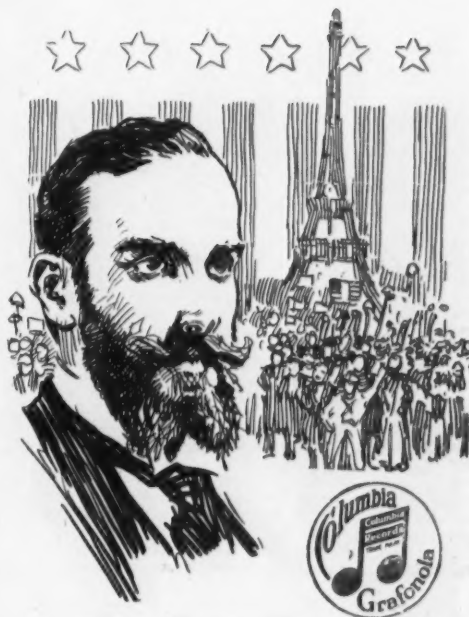
Tense—touching—gripping—dramatic—is this great war song, "The Americans Come." Graveure gives you all the pathos, all the doubt, despair and dawning hope of the blinded French veteran who hears the first American contingent march up the street—all his unbounded joy and gratitude. Coupled with Graveure's "When the Boys Come Home."

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## "Impressions of Italy" by French Symphony

A dream of pure delight is the French Symphony Orchestra's "Impressions of Italy"—from the first to the final faintest note. All the slow languor, all the swift gaiety, all the passionate romance of that beautiful land of serenades, scenery and art is in this great double record.

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## GOTHAM GOSSIP

Fleck "Opera Evenings" at Hunter College to Continue Next Season—Malkin Music School Pianists Play—Land Fills Many Engagements—Burns-Sheppard Compositions Performed—American Composers at Baldwin Recitals—Globe Music Club Presents Notable Artists

"The Man in White" Returns—Maryon Martin's Farewell Recitals—Reiff and Rundell in Rye Church—Organists' Guild Election and Social May 23—Cowdrey-Spaeth Translations—N. A. O. Rally May 27 in Morristown

Much regret was experienced by the thousands who have attended the operatic nights at Hunter College given by the evening sessions, under the auspices of the American Art Education Society, that the course has come to a close. No better opera could have been selected than "Faust" for the final night. Dr. Fleck has exercised the greatest care in selecting singers who had not only complete knowledge, but actual experience in the respective roles presented. When the conductor and artists taking part unite under the direction of a lecturer who has experience and knowledge in operatic affairs, the result is bound to produce a high order of excellence.

A feature that appealed to the general public as well as to students at the college was the fact that Hunter College offered a cultural course in operatic music without the usual conditions of examinations and requirements. Registration in this course was free, and thousands were registered from all parts of Greater New York, as well as from the Oranges, Trenton, Long Island, Westchester County as far as White Plains, Tarrytown, and even Peekskill.

Señor Huarte as Faust, Miss True as Marguerite, Miss Jacoby as Siebel, and Pierre Remington as Mephisto, with Mr. De Macchi at the piano, gave a highly dramatic representation of Gounod's work. The opera was presented in such a way, musically and dramatically, that the illusion is almost complete, and a splendid idea of the opera was gained by the consistent and intelligent manner in which it was presented. The by-play, stage business and many other features were engagingly set forth, so that the atmosphere and effects were presented in an attractive manner. In other words, the performances are far removed from the cut and dried lecture supplemented by a few arias.

Arrangements have been made to continue the course next year, and additional courses will be offered in other parts of the city as well as the surrounding towns, from which letters of inquiry have poured into Hunter College. These operatic nights are free. Following is a list of the operas and works that have been presented: "Aida," "Trovatore," "Faust," "Carmen," "Martha," "Rigoletto," "Bohème," "Pagliacci," "Cavalleria," "Queen of Sheba," "Madame Butterfly," and Rossini's "Stabat Mater."

## MALKIN MUSIC SCHOOL PIANISTS PLAY.

Eighteen pianists studying at the Malkin Music School were associated at a musical matinee, May 11, at headquarters. Some of the pianists showed most exceptional talent, receiving rounds of applause. Notable among these were: Julia Glass, Anna Zimethbaum, Alice Agman, Isabelle Weiss, Sylvia Foss and Sadie Bernhak. Besides these, those deserving credit were: Rebecca Grecht, Ida Ofso-vitch, May Kreig, Minnie Kalisman, Fannie Solomonoff, Sophie Gezinsky and Ethel Pickelny. Others on the program were Sophie Teich, May Greenstein, Fannie Gottfried and Goldie Epstein. While some of these young pupils were naturally nervous, they, however, reflected credit on the school and the high class teaching they have enjoyed. Mr. Malkin personally supervises his teachers' instruction and knows what the pupils are doing. The usual large audience gathered to hear and applaud the young players.

## LAND FILLS MANY ENGAGEMENTS.

Harold Land, the well known baritone, has been out of the navy three months, and during this time has had a splendid record of engagements, in part as follows: In Handel's "The Messiah," Yonkers, N. Y., February 5; recital for Lincoln Association of New Jersey, February 12; concert in Yonkers, N. Y., February 20; with Beethoven Society, New York City, March 8; Mount Vernon, N. Y., March 21; with New Choral Society, New York, March

25; Atlantic Highlands, N. J., April 1; Tarrytown, N. Y., April 7; Union League Club, New York, April 24; Woman's Club, Jersey City (recital), May 1, and Lawyers' Club, New York, May 3.

## BURNS-SHEPPARD COMPOSITIONS PERFORMED.

Responding to invitation cards issued by Annelu Burns and Madelyn Sheppard, a large audience gathered at an informal musicale of original compositions by these young women at the Morrison residence, 20 East Forty-ninth street, New York. Vocal, violin and piano numbers were given, and a large variety of music was enjoyed. Abby Morrison, dramatic soprano, began the program, and later sang an extra number. She sings well. Harriet Zell was heard in three numbers, "My Little Japanese" especially pleasing her hearers. Teresa Trucano, alto, gave various numbers, her clear enunciation and musical spirit being in evidence. Miss Burns played three violin numbers with much temperament and good taste, and Miss Sheppard contributed three piano pieces, of which "Indian Camp" was especially characteristic. Joseph Phillips sang three love songs. His expressive voice and hearty manner of singing, combined with especially fine high notes, marked

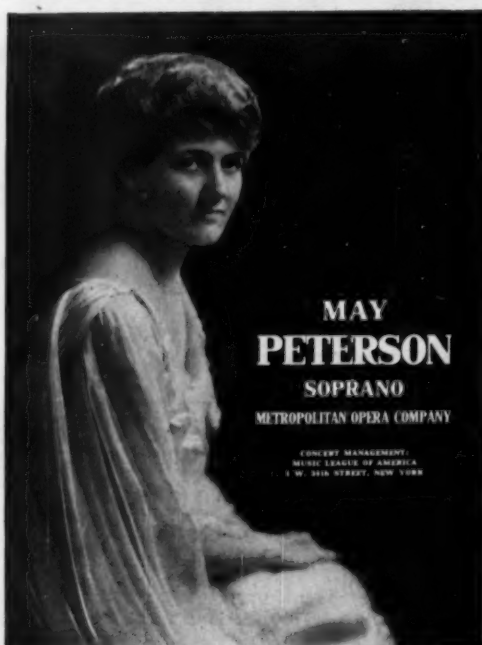


Photo by Ira L. Hill

"Her success has been indubitably deserved, and that richness and beauty of her voice fully justify the encomiums it has called forth."—San Francisco Bulletin.

his numbers. The Begum Fyze Rahamin, a woman of noble East Indian birth, gave a brief talk on her native music, followed by examples of the native folksongs. The many half steps and augmented intervals, as well as prolonged high tones, made this music monotonous.

Miss Sheppard played sympathetic accompaniments.

## AMERICAN COMPOSERS AT BALDWIN RECITAL.

Samuel A. Baldwin, professor of music at the College of the City of New York, is nearing his seven hundredth public organ recital. These events, given on Sundays and Wednesdays at 4 o'clock, will continue until May 28, and will be resumed October 1. As usual, recent programs have on them American composers' works. Those appearing within the week were R. S. Stoughton, an organist of Worcester, Mass.; Ernest H. Sheppard, organist of St. Paul's Church, Brockton, Mass.; Lucien G. Chaffin, a New York organist, and Stanley T. Reiff, organist at Lansdowne, Pa.

## GLOBE MUSIC CLUB PRESENTS NOTABLE ARTISTS.

Under the direction of Charles D. Isaacson, the concerts given by the Globe Music Club will continue. Some recent artists appearing at these concerts are Eddy Brown, Craig Campbell, Obrad Djurin, and Max Gegna. At the concert of May 14, Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, was

guest of honor. Queenie Smith, Constantine Kobeloff, dancers, and Edith Friedman, pianist, appeared.

## "THE MAN IN WHITE" RETURNS.

Percy Richards, "The Man in White," has returned from a very successful Chautauqua tour as a member of the Boston Opera Company. They have been in the Middle West. Various notices from South Dakota, Wisconsin and other States are full of praise of his excellent singing. In several places he gave a talk in favor of the League of Nations. Louise Stallings, soprano, artist-pupil of Lena Doria Devine, was also a member of this company. Various committeemen connected with the Chautauqua said they gave the best performance they had had for several seasons. Mr. Richards, in recognition of his services as speaker, was commissioned Official Speaker for the League for Enforcing Peace. President Wilson and Secretary of War Baker sent him personal letters.

## MARYON MARTIN'S FAREWELL RECITALS.

Maryon Martin, of Lynchburg, Va., will return to her New York activities in a few weeks. She is arranging three students' recitals, to occur within a month. Her various pupils will show what they have accomplished with her during their study period. Some of them plan to accompany her to New York, remaining here next season.

## REIFF AND RUNDLELL IN RYE CHURCH.

George W. Reiff, tenor, and Forrest Rundell, bass, are members of a prominent Rye church choir male quartet. This is an unusual combination for church services, but must be enjoyed by the congregation, inasmuch as they continue singing there.

## ORGANISTS' GUILD ELECTION AND SOCIAL MAY 22.

The regular annual meeting of the American Guild of Organists, Clifford Demarest, warden, will be held at Hotel McAlpin, May 22, at 8:15 p. m. Following the election of officers a social time will be in order, when light refreshments will be served.

## COWDREY-SPAETH TRANSLATIONS.

Cecil Cowdrey has collaborated with Sigmund Spaeth in translations of songs from foreign languages. Their translations of Schumann songs were heard last year at Aeolian Hall recitals. The most recent example of their work was when Nina Tarasova sang fourteen Russian folksongs and ballads, which they translated into English, printed on the evening's program.

## N. A. O. RALLY MAY 27 IN MORRISTOWN.

Harriet S. Keator, State president for New Jersey of the National Association of Organists, has issued announcements calling attention to the annual New Jersey rally, May 27, at the Church of the Redeemer, Morristown, N. J. Kate Elizabeth Fox, organist of this church and chairman of the committee, will make this a notable day. At 10:30 a. m. will occur the informal meeting of members and guests followed by the business meeting. At 11 o'clock Clement R. Gale will give a talk on "The Church Organist's Duty to Himself." Lunch will follow for all members and guests, with Mark Andrews as toastmaster. Warden Clifford Demarest is also expected. At 3:15 p. m. the new four-manual organ of the church will be heard in a recital by Gaston Dethier.

## Valentine-Chaffee Pupils in Recital

Talented pupils of Marguerite Valentine, piano, and Melzar Chaffee, violin, were heard in recital, Saturday afternoon, May 10, at Carnegie Chamber Music Hall. Uniformly fine expression and accuracy of technic was noticeable in the playing of both piano and violin students. The violin numbers included sonata, Handel; "Prize Song," Wagner; first part of Wieniawski's concerto; serenade, Arensky; "Chanson Meditation," Cottenet; first part of a Nardini concerto, and scherzo tarantelle, Wieniawski. They were given respectively by Esther Shaier, Zola Harvey, Leonard Rosenbloom, Marie Farruggio, Miriam Harfinger and Jack Saltzman. Rose Kaufman, Rebecca Zetken, Sophie Solotaroff, Juliette Glassman, Ester Arnowitz, Raymond Bauman and Mildred Bertuch were the pianists who played, respectively, the prelude, Chopin; "Birdling," Grieg; "Asphodel," Cyril Scott, and rhapsodie, Brahms; mazurka, Chopin; "Dance of the Gnomes," Liszt; rondo capriccioso, Mendelssohn; prelude in G minor, Rachmaninoff, and ballad, Debussy, closing with "Erotik," No. 1, by Sjogren.

## Breil to Write Series of Music Fantasies

Chappell & Co., music publishers of New York, have closed a contract with Joseph Breil (composer of "The Legend") to write a series of motion picture music fantasies.

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### Miller Vocal Art-Science Pupils Sing

A recital of concert numbers and operatic scenes by Miller Vocal Art-Science pupils of Adelaide Gescheidt was given before invited guests at Carnegie Chamber Music Hall, New York, May 8. The special interest manifested in this first presentation of operatic scenes accounted for the large audience, which filled every seat, with people standing. The old stage was transformed, with velvet side curtains, handsome screens and an American flag in the rear. Dr. Miller announced this first operatic stage performance, saying: "We will leave it to you, to those interested, whether we shall enlarge this department; shall we have an operatic school, with stage training etc.?" Judging by the success of this initial affair, the answer is "Yes." Irene Williams, Ella Van Straten, Edith Decker and Fred Patton started the opera excerpts with scenes from Mozart's "Marriage of Figaro." The brilliant voice and two fine high C's of Miss Williams, the charming Cherubino of Miss Decker, the aristocratic personality of Miss Van Straten, and the hearty voice of Mr. Patton, all made this most successful. "Un bel di" was sung by Frances Miller, her light and high voice and appropriate action giving it real significance. Paula Reed's flexible coloratura organ in the "Shadow Song," with high D flats, shone to advantage. Lucile Banner is a dramatic soprano of unusual promise, highly gifted in stage action, displaying this in the "Slumber Song" from "L'Africaine." Hazel Drury sang the "Jewel Song" from "Faust" with sweet voice and musical temperament, receiving rounds of applause. Fred Patton appeared in a highly expressive interpretation of "Infelice" ("Ernani"), Misses Williams and Decker in a scene from "Lucia," and the scenes closed with the singing of Hazel Drury, Lucile Banner and Bessie Gregory in a scene from "Il Matrimonio Segreto." Miss Gescheidt preceded each operatic number with a synopsis of the action, and Reinhold L. Herman played real accompaniments. Preceding all this there were three solo numbers. Matilda Sorg sang two songs with clear enunciation; she has a pretty natural voice of undoubted promise. Bessie Gregory's superior contralto voice shone in "Mon coeur" (Saint-Saens), her breath control and distinct articulation being unusual. Florence Louise Etting has a nice voice and sang well. Alfredo Valenti, bass, a representative operatic Miller Vocal Art-Science artist-pupil of Adelaide Gescheidt, just returned from touring with the Creatore Opera Company, was a special soloist, gracefully introduced by Dr. Miller. He sang the aria "Ombra di mia" ("Gioconda") with sonorous voice and genuine operatic style, and was vigorously applauded, as he well deserved. Three modern choral numbers were sung at the beginning and close of the affair by eleven members of the Philphonia Chorus, namely: Lucile Banner, Edith Decker, Hazel Drury, Florence Etting, Mary Gellately, Bessie Gregory, Mildred Kelley, Frances Miller, Charlotte Roehrig, Sara Rubel and Matilda Sorg. Nina Melville played excellent accompaniments.

The Miller Vocal Art-Science staff consists of Dr. Frank E. Miller, founder; Adelaide Gescheidt, exponent-instructor; Reinhold L. Herman, interpretation; Eleanor Waite, Henriette Gillette, assisting teachers; Nina Melville, Anne Tindale, accompanists.

### Elizabeth Wood's Recent Concerts

On Tuesday afternoon, April 8, Elizabeth Wood, contralto, sang at the Woman's Club of Perth Amboy, N. J. She contributed two groups, the first consisting of "Ah Love But a Day" (Beach), "Birds in the High Hall Garden" (Somervell), "Auld Daddy Darkness" (Homer), and "In Flanders Field" (Tours), and for the second group two negro spirituals arranged by H. Burleigh, "Swing Low, Sweet Chariot," and "I Want to Be Ready," "My Menagerie" (Fay Foster), and "My Love Is a Muleteer" (di Nigero).

On April 10, Miss Wood was heard in a recital at the Knox School, Tarrytown-on-the-Hudson.

### Ornstein in Joint Recital with Rosen

Leo Ornstein will come to New York from his summer home in the White Mountains to play one more concert in this city. It will be given jointly with Max Rosen at the Manhattan Opera House on May 31. Mr. Ornstein has refused several June dates, as he is already indulging in his favorite summer sport of writing ultramodern music.

Early next fall, at Aeolian Hall, New York, he will give three recitals of modern and ultramodern music. Two of the dates are fixed for the afternoons of October 18 and November 29 respectively, the third date being as yet uncertain.

### Orange Community Choruses Unite

About 2,000 people attended the two-day concert of the joint community choruses of the Oranges, N. J., the Children's Community Chorus and the Dramatic Committee of the Women's Club, which opened at the armory on May 2, under the direction of Harry Barnhart.

"The Will of Song" was sung by the chorus of 600 voices on the first night and the feature of the second evening was the appearance of Florence Hinkle, Dan Beddoe and Arthur Middleton, assisted by the community choruses in Haydn's "Creation."

### MacDowell Club Hears About Roumania

"Roumania" was the subject of the last Sunday evening event to be given this season by the MacDowell Club, 105 West Fifty-fifth street, New York City. T. Tileston Wells, Consul General of Roumania; Vicomte G. De La Jarrie; Agathe Barsescu, Royal Court actress of Roumania, and Dagmar Perkins, special lecturer at Harvard University, participated. It was regrettable that, owing to strenuous singing for the Victory Loan, Bernardo Olshanski, baritone, was not in vocal condition to contribute his group of songs.

### Hazel Moore Liked at Globe Concerts

One of the especially interesting and pleasing numbers at the New York Globe concert of April 23 was the singing by Hazel Moore of Mana-Zucca's "Le Petit Papillon." The young coloratura soprano was given

a cordial reception by those who attended the event, for she has made a number of successful appearances at these concerts. Miss Moore sang in Newark on May 4, and on May 14 she was scheduled to appear with the New York Banks' Glee Club.

### Birdice Blye in Great Demand

Birdice Blye, the popular American pianist, has been in great demand this season, filling over sixty dates, appearing with great success in the East and in the South. As heretofore, the brilliant pianist played during the season for many clubs and also in the various schools, colleges and universities, and judging from the engagements already at hand, her season next year should break all records.

### Sisterhood Gives Musicales

A musicale and tea were given by the Atonement Sisterhood on May 10 at Hotel McAlpin, New York City. Piano selections—Chopin's prelude in G minor and fantasia impromptu in C minor—were beautifully rendered by Miriam Smith. Other numbers were soprano solos by Katherine Berger, recitations by Florence Freas and dances by Nancy Skinner.

### Atlantic City Has May Festival

Close by the border of the great water, Atlantic City, N. J., held a May Festival recently, and performed Haydn's "The Seasons." The work was sung by the Atlantic City Choral Symphony Society, under Dr. Johann Blose, and the orchestra was from the Steel Pier, led by J. W. F. Leman. A large audience attended and applauded nightly.

### Mariska Aldrich Davis, Bankrupt

Notice has been given of the final meeting of the creditors of Mariska Aldrich Davis, bankrupt, which was held at the office of the referee, Force Parker, at 832 H. W. Hellman Building, Los Angeles, Cal., on May 19.

### Minneapolis Orchestra's Spring Itinerary

The itinerary for the thirteenth annual spring tour of the Minneapolis Symphony Orchestra, Emil Oberholfer conductor, is as follows:

April 13, St. Cloud, Minn., matinee only; April 14, Winnipeg, Man., matinee and evening; April 15, Winnipeg, Man., matinee and evening; April 16, Winnipeg, Man., matinee and evening; April 17, Crookston, Minn., matinee only; April 17, Grand Forks, N. Dak., evening only; April 18, Minot, N. Dak., matinee and evening; April 19, Fargo, N. Dak., matinee and evening; April 20, open; April 21, Aberdeen, S. Dak., matinee and evening; April 22, Sioux City, Ia., evening only; April 23, Mason City, Ia., matinee and evening; April 24, Cedar Falls, Ia., matinee and evening; April 25, Ames, Ia., matinee and evening; April 26, Okaloosa, Ia., matinee and evening; April 27, Burlington, Ia., matinee only; April 28, Keokuk, Ia., matinee and evening; April 29, Decatur, Ill., matinee and evening; April 30, Decatur, Ill., matinee and evening; May 1, Springfield, Ill., matinee and evening; May 2, Streator, Ill., matinee and evening; May 3, Indianapolis, Ind., matinee and evening; May 4, open; May 5, Louisville, Ky., matinee and evening; May 6, Dayton, Ohio, evening only; May 7, Springfield, Ohio, evening only; May 8, Akron, Ohio, evening only; May 9, Akron, Ohio, matinee and evening; May 10, Bowling Green, Ohio, matinee and evening; May 11, Fort Wayne, Ind., matinee only; May 12, South Bend, Ind., matinee and evening; May 13, Benton Harbor, Mich., matinee and evening; May 14, Valparaiso, Ind., matinee and evening; May 15, Elgin, Ill., matinee and evening; May 16, Bloomington, Ill., matinee and evening; May 17, Columbia, Mo., matinee and evening; May 18, Kansas City, Mo., matinee only; May 19, Joplin, Mo., matinee and evening; May 20, Emporia, Kan., matinee and evening; May 21, St. Joseph, Mo., matinee and evening; May 22, Clarinda, Ia., matinee and evening; May 23, Omaha, Neb., matinee and evening; May 24, Iowa City, Ia., matinee and evening; May 25, open; May 26, Cedar Rapids, Ia., matinee and evening; May 27, Cedar Rapids, Ia., matinee and evening; May 28, Clinton, Ia., matinee and evening; May 29, Galesburg, Ill., matinee and evening; May 30 to June 5, Evanston, Ill., Chicago North Shore Festival; June 3, Racine, Wis., evening only.

### Werrenrath Again Inspires Composer Spier

Probably one of the finest patriotic airs this country has ever heard is a new composition, "A Hymn to America," by Harry Spier, Reinold Werrenrath's accompanist. When Mr. Spier learned that the baritone was engaged as soloist at the forthcoming Newark, N. J., Festival, May 16, on Patriotic Day, he decided to write an appropriate aria for the occasion. The setting is to a very beautiful lyric by Christopher Morley.



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### MATZENAUER ON TRIUMPHAL SPRING TOUR

Just before leaving for her spring concert tour, Margaret Matzenauer, the contralto of the Metropolitan Opera Company, was photographed with her newest and most youthful accompanist—little Adrienne Matzenauer—at the piano. Miss Adrienne seems not at all phased by the difficult music in front of her, and her gifted mother has every reason to be proud of this talented daughter. Since the close of the Metropolitan Opera week in Atlanta, Mme. Matzenauer has been having a most successful tour singing in the following cities: April 27, Akron, Ohio; April 29, Dayton, Ohio; May 1, Indianapolis, Ind.; May 3, Hays, Kans.; May 7, Louisville, Ky., and May 9, Lexington, Ky. On May 21 she will be the featured soloist at the Des Moines, Ia., Music Festival, and on May 28 she has been engaged for a gala concert at Greeley, Colo. From every city of this tour so far the most enthusiastic newspaper reports have been received concerning the superb voice and gracious personality of the distinguished prima donna.

# JOHN PRINDLE SCOTT'S AMBITION IS TO ADD ANOTHER FIFTY SONGS TO THE FIFTY ALREADY PUBLISHED, AND THEN—BUT WHY TALK OF OLD AGE NOW?

One of America's Most Popular Composers Plans Trip to Michigan Woods to Fish and Compose, and Compose and Fish

John Prindle Scott, composer of songs, has gone fishing up in the Michigan woods. He frankly admits that he may catch a fish while there, although not attempting to conceal the fact that he is more anxious to angle for some new musical ideas in the quiet and solitude.

"Yes," said Mr. Scott, chatting with a *MUSICAL COURIER* writer in the private office of Huntzinger & Dilworth, the publishers, just before he left for the woods, "I began as a singer. Composing was only a secondary matter with me; but now I am quite content to let other singers sing my songs and gratified at the number of them who do it. I am sure that my experience as a singer has helped me in composing songs, and I was lucky enough to have a course in musical theory when I was at Oberlin, too—something that many singers miss. My songs, I am afraid, are regarded as mid-Victorian by those who sympathize with the ultra-modern, for my idea of a song is something that the singer likes to sing and the listener to hear; also that the voice part must be distinctly melodious and of a character in keeping with the words. That may sound platitudinous, but I emphasize it in distinction to the vocal obligato to a symphonic accompaniment, which so many modern songs are. Of course my experience as a singer taught me about what is singable and what, not—the vocal possibilities of vowels and consonants and their com-

binations—so I try to make my voice parts singable always. When I used to sing, I had a list of about half a dozen songs that I thoroughly enjoyed singing and my audiences seemed to enjoy hearing, and I want to produce among my own songs half a dozen of just that kind, songs that singers will put in their repertoires and keep there.

## PREFERS TO WRITE HIS OWN TEXTS

"I think the ideal thing is for the song writer to write his own texts, too, that the artistic conception and union of both may be as harmonious as possible. I remember once after one of my sacred songs had been sung, a lady said to me: 'Oh, Mr. Scott, I like your songs so much and the words you write for them, too! Are those your words that we just heard?' And I had to answer her: 'No, madam; those words are by a gentleman named Isaiah.'

"There are about fifty published songs in my list now, but that is only because I have been composing for the last twenty years or so, for I write slowly. My first important song, 'The Secret,' perhaps the most popular of all of them, will be entitled to vote after its next birthday in the fall, for it will be twenty-one years old then. Keeping my eye always on the vocalist's standpoint as I do, it quite often happens that I am in doubt as to the best form for a phrase or a passage, and then I go out for a long walk. It is rarely indeed that ten miles or so will not straighten out the kinks that have bothered me.

## SACRED SONGS TOO SACCHARINE

"There are quite a lot of sacred songs in my list and they have been sung a great deal. My idea is that the average

sacred song is too saccharine both in text and music. The church singer likes to sing just as good music in church as he does outside of it, and I have tried to give him a legitimate chance. My bringing up was strictly Calvinistic, with hell fire and brimstone and all that, which is perhaps the reason I cannot see any objection to introducing red blood and drama into church songs when the text calls for it. The publishers do not always agree with me. As 'Come, Ye Blessed' sold very well, I couldn't see why its complement, 'Depart from Me, Ye Cursed, Into Everlasting Fire,' should not be successful, so I set the text, ending up with a high B flat, fortissimo. I'm sorry to say the publishers shied at it, although I still think it's good," and Mr. Scott smiled.

"One of the pleasantest experiences I ever had was at Oberlin College a year or so ago. I went back for a big 'grad' dinner, and after we got through eating they backed me into a corner and two hundred of them sang a dozen old college songs at me that are in the Oberlin Song Book. I wrote them twenty years ago, when I was in college. It is fine to know that one has been able to leave some permanent record of his association with a college, for there are so few ways in which it is possible to do it—especially in some living form like songs. I'd rather do that than give them a tablet or monument or any other inanimate memorial, for if music is anything, it is animate.

## SAW IT IN THE MUSICAL COURIER.

"By the way," went on Mr. Scott, "it was in the *MUSICAL COURIER* that I happened to see the announcement of the prize contest for a Nebraska State Ode a few years ago. My setting took the \$100 prize, so I feel I shall have to keep on reading the *MUSICAL COURIER* for another

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JOHN PRINDLE SCOTT.

twenty years anyway. The State of Nebraska has paid my subscription in advance, so to say."

"Have you written nothing but songs?"

"Very little else. There are three 'Irish Sketches' for piano which have sold well. I intend to write more for piano hereafter, and hope also to do some things for vocal quartets and choruses."

"What have been your most successful songs?"

"I mentioned 'The Secret' already. Of the later ones, 'Wind's in the South' has been sung a great deal and the 'Voice in the Wilderness' has gone best of the sacred songs."

"And after Michigan?"

"After Michigan I expect to go to MacDonough, N. Y., where I have spent the last several summers. I shall do some writing there and expect to direct my community chorus again. I am very much interested in that sort of work and have led a good many 'sings' in New York since the war began, both in W. C. C. S. and settlement work. Last summer I had a chorus of over two hundred up at MacDonough, and they seemed to enjoy the work as much as I did."

The writer rose to go, as he did so putting the inevitable question which must end all properly constituted interviews with composers.

"Your ambition?"

"It is to write fifty more songs to go with the fifty already published. When they are done, I shall retire and make room for the younger generation"—and Mr. Scott smiled again.

But as John Prindle Scott is not due to join the older generation for a good many years to come, personally I am glad that I am not a young composer of songs. The wait is apt to be too long.

H. O. O.



"The one incident of the week demanding especial consideration was *Mr. Werrenrath's* admirable singing of Valentin. How long will it take the operagoing public to find out that there is such a person as *Reinald Werrenrath*, that he has a national reputation as one of the most consummate vocal artists of the time, and that he actually sings in 'Grand' opera?"

—From a review of a week's opera at the Metropolitan,  
New York Sun, Sunday, March 30th, 1919

**The Evening Post—**

"Mr. Werrenrath made good. His voice, so agreeable in the concert hall, was equally so in the great spaces of the Metropolitan. His death scene was especially good, and he emphasized important lines rarely heard, with fine understanding of their importance."

**Evening Sun—**

"He had his opportunity here to show the fine timbre and lyric aristocracy which have always been his. His 'Dio Possente' was delivered nobly, and later on he fought and died in best accord with the French tradition toward that tragic scene. In all Mr. Werrenrath's work a certain fineness prevails."

**The American—**

"Reinald Werrenrath impersonated Valentin for the first time in his life, and acquitted himself surprisingly well, especially in the second scene of the third act."

**The Morning Sun—**

"He achieved a genuine success with the audience, receiving numerous recalls after the Kirmess and death scenes. Only the highest praise meets the demands of the moment. The rôle of Valentin has not been sung so beauti-



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fully on the Metropolitan stage in many years. Few have ever approached the rich, fluent quality of Mr. Werrenrath's legato, the clarity of his enunciation or the fine color of his tone. His 'Dio Possente' was masterly. His polished method fits perfectly into the character of Gounod's music, and his delivery of the measures would have covered him with glory if he had been

singing on the stage of the Paris Grand Opera."

**The Globe—**

"Mr. Werrenrath sang with commendable style, with understanding and refinement. Moreover, he has the right to be exceedingly proud of his French diction. His pronunciation was excellent and his enunciation beautifully clear and without apparent effort."

**The Mail—**

"There was a new Valentin, Reinald Werrenrath, who fought and died sonorously and called for the protection of heaven in a way that the angels must have found hard to resist."

**The Times—**

"Mr. Werrenrath sang with great beauty and sincere art. Werrenrath makes haste slowly, but he is making his place secure as he goes. The Metropolitan is the place for good singing to win its public, as surely as any opera house in the world."

**The Tribune—**

"Reinald Werrenrath sang the music in excellent style and diction and the 'Dio Possente' with admirable effect."

**The Telegraph—**

"Reinald Werrenrath had another fine opportunity to show his mettle as Valentin, and acquitted himself with splendid success."

**The Herald—**

"He had the part of Valentin and sang it with the distinction of vocal style that characterizes all of his work."

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Weekly Review of the World's Music

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## THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, MAY 22, 1919 No. 2043

The coming season is to be Mischa Elman's last one in America for some years.

As reported in the Chicago letter in this issue, a local singer obtained a verdict of \$6,500 in the Illinois Superior Court against a surgeon whose operation on her throat resulted, as she was able to convince the jury, in the loss of her voice.

New York is to be congratulated on the election of George H. Gartlan as director of music in the public schools. His years of conspicuously able service as assistant to Dr. Rix, the late director, have proved his eminent fitness for the post.

The summer series of concerts at the stadium of the College of the City of New York will begin on June 30 and continue for eight weeks. Arnold Volpe will conduct the orchestra, as last season. The entire series will be under the auspices of the People's Institute Music League.

An illustration of the spreading popularity of jazz music is given in the news that the New York Syncopated Orchestra, Will Marian Cook, conductor, will begin a transcontinental trip next September under the direction of James R. Saville, who represents those who are financing the tour.

Evidently the Morning Telegraph considered it something most unusual, for it devotes a great black letter headline to the announcement that "An Opera Singer Died with No Creditors." The reference is to the late Bessie Abbott who left an estate valued at \$152,000, with no debts against it.

It was a fitting final windup of the 1918-19 musical season in New York that the closing appearances of the great artists should have been furnished by Galli-Curci at the Hippodrome last Sunday afternoon, and by Ysaye and Elman (joined together in recital) at the same hall in the evening. Vast crowds attended both concerts, and by flaming enthusiasm and volcanic applause helped the season to die in the blaze of brightest glory.

Music of any and all kinds is a great social leveller and breeder of real democracy. At the funeral of the colored "jazz king," Jim Europe (who came to such an untimely death at the hands of one of his enraged players, a drummer) some of those in attendance were Col. William Hayward, of the 369th, Major L'Esperance and Major Hamilton Fish, John Wanamaker, Jr., Lieut. Col. Fillmore (one of the honorary pall bearers), representatives of the Allied Theatrical Association, the Elks, Masons, Clef Club, Women's National Defense League, and many other prominent organi-

zations. Jim Europe had done much for negro music by helping to raise it to the dignity of concert performance of distinctly popular character.

Good news is it that Luisa Tetrassini is to come back to America next fall for an extensive concert tour, Jules Daiber being the fortunate manager who has secured her. The famous Italian diva has not visited these shores since before the war. There are few coloratura sopranos of the very first rank singing nowadays and her return will be extremely welcome. She has many thousands of admirers on this side of the water.

The southern French city of Toulouse is holding a competition for positions for three instructors in its conservatory of music, two for piano and one for bassoon. According to the Paris Courier Musical, the city offers the munificent sum of 1,600 francs per year for the piano teachers and 1,000 francs for the bassoonist, respectively about \$320 and \$200 at pre-war exchange. And yet they say that the cost of living has gone up in France as much proportionately as it has here!

Two young American artists who have been at the Metropolitan Opera for several seasons past, Sophie Braslau and Paul Althouse, have not only been highly successful there but in the meantime have built up a splendid concert and recital clientele throughout the country; so successful have they been in this, in fact, that this year the Metropolitan management agreed for the coming season to give them contracts calling for appearances within a specified time, that they may be free to devote themselves almost wholly to concert work.

With the New Symphony Orchestra, Artur Bodanzky, conductor, giving ten pairs of concerts in New York next season, in addition to the regular series of the Philharmonic Society, the Symphony Society, the five Philadelphia Orchestra concerts and the Russian Symphony appearances, the metropolis will be better supplied with orchestral music than ever before. But there is always room at the top and Bodanzky has proved himself a symphonic conductor of parts in the appearances he has had here. So welcome, the New Symphony!

It is a long time since so timely, attractive and effective a choral work as Henry K. Hadley's "The New Earth" has come to our attention. The text, by Louise Ayres Garnett, glorifies our heroes who lost their lives across the water, and tells of their redemption of the world. Mr. Hadley has clothed this text with music of exceptional melodic and harmonic beauty, rising to a magnificent climax in the rousing final chorus, "The Marching Men of the World." It is a work that is bound to be widely sung by choral societies the coming season.

"Drawing power" is a phrase so often used of an artist; but its real meaning was never better illustrated than in the cases of Amelita Galli-Curci and John McCormack in their Hippodrome concerts this season. Seven times did each of them appear in recital there, and fourteen times was the huge auditorium filled to the last seat, with as many extra chairs as the great stage had room for, and the standing room jammed as well. Once did they appear together, and—well, Manager Wagner's only regret was that the Hippodrome did not have rubber walls that would stretch.

Bankruptcy papers were filed last week by Eleonora De Cisneros, the American mezzo soprano, who gave her liabilities as \$10,824 and her assets \$25,385. In her assets she includes \$25,000 given to a man in Paris to be invested in textile mills in Lille. It is unfortunate that Mme. De Cisneros, an excellent and successful artist, should be in financial straits, for she made money as a singer and always received high fees for her appearances here and in Europe. Her present plight again emphasizes what the MUSICAL COURIER has preached so often and so strongly to all musicians, and that is to keep their money in the bank or invest it in safe standard bonds, and to avoid, as they would the plague, contact with Wall Street and with business schemes they do not understand. Musicians are not by nature or training gifted with the judgment necessary to weigh purely commercial projects in a practical way and to determine their possibilities in the way of profit. Let them stay in their own sphere and rely on the safer and surer receipts from the musical occupation which they understand. Of course Mme. De Cisneros will recover from her present money embarrassments as she is in her singing prime and is in demand in the

concert world here, to say nothing of the European operatic field, where she has made a name for herself second to that of no other American singer.

Oskar Nedbal, who has been director of the Vienna Tonkünstler Orchestra for several years past, resigned from his position at the end of the present season.

There is a report, unverifiable at the moment of going to press, that H. T. Parker, the famous tonal scribe of the Boston Transcript, will be attached to one of the New York dailies next season as its music critic.

Music has revived with incredible rapidity in France. We recall one Sunday in the spring before the war when seven symphony concerts took place in Paris and now we read that on Sunday, March 6, this year, there were no less than six.

More good news from Detroit. So great has been the demand, according to Leonard L. Cline, of the Detroit News, for seats for next winter's concerts of the Detroit Orchestra there, that a public auction was held for the privilege of the choice of location. The orchestra will have a hall of its own (now being built) before next October.

The MUSICAL COURIER learns that Fortune Gallo intends to have two companies on the road next year instead of one. His San Carlo Company, playing grand opera in French and Italian, will go out as usual, and in all probability he will also have an English company playing Gilbert and Sullivan and other operas of similar class on the road.

Of course it is impossible to tell what is happening in Budapest just now, but the Karolyi government that was, banished all the professors of the Budapest High School for Music over sixty years of age, including the ancient Edmund von Mihalovich, a relic of Richard Wagner circles, and put the pianist and composer, Ernest von Dohnanyi, in his place as director of the institution.

The series of Kiwanis Clubs (business men's associations) along the Niagara frontier have endorsed the Lockport National American Music Festival and have pledged themselves to work for it with whole hearted moral and practical support. The Americanism of the project induced the Kiwanis order to take it up. This will mean an inestimable help for the festival so far as publicity, attendance, and financial results are concerned.

R. E. Johnston is a manager who does things on broad lines, and never was this more in evidence than in the announcement of the remarkable series of concerts which he is to manage at the two great New York hotels, the Biltmore and the Commodore, next season. A mere glance at the names who head the list of artists who are to appear shows Galli-Curci, Geraldine Farrar, Enrico Caruso, Eugene Ysaye, John McCormack, Mischa Elman and Titta Ruffo. These are supplemented by a long list of other artists, scarcely less famous.

One thing that the war has brought home to artists is the fact that just as good instruction in music is to be had in America as on the other side of the Atlantic. Not only have the American artists found this out, but some of the most distinguished foreign artists as well—for instance, Frieda Hempel, Margaret Matzenauer and Melanie Kurt, all of whom have worked in Delia Valeri's New York studio, which also numbers such American artists as Clarence Whitehill, Clara Clemens and Anna Fitzu among its artistic clientele.

Franz Mikorey is evidently popular in Dessau, where he has been principal conductor at the former Court Opera. As soon as the revolution came, the personnel of the house refused to work any further with him and he was suspended. Finally, the committee of the personnel in charge of the theater direction, recommended that Mikorey be allowed to resume his work and continue until July 1, so that he might close his contract without a stain on his record and thus be enabled to seek an engagement elsewhere. The personnel, however, refused to accept the recommendation of its committee and threatened to quit the theater if Mikorey had anything more to do with it.



# VARIATIONETTES

By the Editor-in-Chief.

Should Bolshevism ever strike music, and the Reds come to control it, there will be a pretty mess, as a certain gifted librettist used to say. These are some of the things we might experience:

Tuba players demanding to sit in the front row of the orchestra.

No one willing to play second violin.

Children refusing to practise any scales with sharps or flats.

Church sopranos insisting on applause at services.

Pelleas desiring to have his death delayed about fifteen minutes.

Scarpia decreeing that his table be set without a carving knife.

Wotan striking unless his kill-joys, Fricka and Erda, be expunged from the libretto.

Great pianists and violinists holding out for moving picture engagements.

Operatic basses claiming the right to be stage-lovers.

Tenors determined to use hand grenades on impresarios unwilling to raise their pay.

Piccolo, kettledrum, and double bass players urging that they share in the solo work.

Husbands revolting against going to musical occasions.

Strauss asking an indemnity whenever he is not represented on a program or opera bill.

Introduction of Federal Amendment No. 19, abolishing all musical rehearsals.

Children's Musical Union boycotting Czerny, Cramer, and Clementi.

The directorate of the MUSICAL COURIER forced by the whole musical world to make a semi-weekly of this journal.

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The foregoing should have made mention of Charles Wakefield Cadman, that tonal arch-Bolshevist who has been injecting the Red influence into music for years.

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After receiving millions for one song, as some of the vocalists did during the latest money drive, it will seem tame to them to have to think now that the price for recital tickets averages \$1.50 per seat.

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From the writeup of the Iowa State College May day fête:

A part of this pageant represents the Pilgrim Fathers soon after they landed. They express their thanksgiving by means of characteristic dances.

Thanks, B. L. T.

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The Germans do not like the program of the European concert.

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Redfern Mason's musical war adventures have been many and interesting. The former critic of the San Francisco Examiner sends us an April 19 picture postal from Luxembourg in which he says: "Have visited the Lorelei, made my bow to the manes of Siegfried at the Drachenfels, visited Beethoven's birthplace at Bonn, heard Orlando Lassus at Trier, and am now listening to 'Madelon' in Luxembourg."

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As showing the elasticity of the vocal art, H. T. Parker (Boston Transcript) writes as follows, and without smiling:

Within easy recollection, in the early years of the late war, Mme. Schumann-Heink used to sing, with a vast show of feeling, a song of Hugo Wolf in which a wanderer upon the face of the earth cried his longing for dear Germany. Now, with an equal ardor, as in her concert yesterday afternoon at Symphony Hall, she inquires in song, "Have You Seen Him in France?" trumpets the joys of "When the Boys Come Home," winds into "The Star-Spangled Banner" and ends with an appeal for subscriptions to the current loan.

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Frederick Donaghey, the unconventional musical adjudicator of the Chicago Tribune, is not like a Roman augur of old. This unclubby Chicago reviewer alludes to his New York colleagues as "the comic critics of Manhattan."

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And speaking of managers, he Donagheys further:

I know three managers who were afraid to sign even a tentative contract with Galli-Curci until after they read about her in the Tribune of the day following her debut in Chicago. From then on, the choice was for her to make.

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And it is Benjamin De Casseres who tells us that Mrs. Elinor Glyn is going the way of us all—

"she is reading the Russians. It is the Riga-mortis of all sad literary souls."

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Jewish cantors now are putting clauses in their synagogue contracts, reserving for themselves all concert, recording, and moving picture rights.

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Now that Poland has got all that was coming to it, we hope M. Paderewski will resume his Chopin face, which is much more interesting than his "fighting face" recently illustrated.—B. L. T. in Chicago Tribune.

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Arthur Hornblow, editor of the Theatre Magazine, gives fits to New York audiences and blames their lack of taste and love of vulgarity for the crop of poor plays we have had here for the past seven months or so. We were glad to note that he took a few extra kicks at the salacious farces now current. There is no excuse for them. First of all, the American playwright has no knack for that sort of thing, even when he adapts or translates it from a foreign source, and, furthermore, our audiences do not seek cleverness but only downright smut in farces that deal with bedrooms, fire escapes, and couples newly married, just divorced, or on the way to the altar. The clumsiest kinds of plots are evolved, and without any logic or imagination are forced to yield situations intended to be risqué but which are merely rank. This country needs another Charles Hoyt to prove again that there is plenty of fresh and clean humor in American life and conditions to furnish rich material for the comedy stage without making all old men lecherous pursuers and Peeping Toms, all youths night wanderers in chambers, corridors, and apartments where they do not belong, and all attractive women wearers of silken night garb and sufferers from such overpowering tiredness that they usually seek bed just before the second act curtain falls. Better a cycle of "Old Homesteads" than one performance of the typically coarse pajama play.

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From Koscak Yamada (at Seattle en route for Tokio) whom Broadway has lured from Buddha: "I am in this dry town preparatory to sailing westward tomorrow. Oh, for a drop of the stuff of New York. Am homesick already—not for Tokio, but for Manhattan."

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With admiration and awe we read the attached criticism (from the Triad, that tempestuous Antipodean journal) about a lady violinist who assisted at a Melba concert in that part of the world:

And there was a Mrs. or a Miss Somebody or other who played the fiddle in the way that always drives me mad and fills me with a writhing lust of murder. Technically, I suppose, very superior, very exceptional, very oh-oh. But the fiddle—the blazing, passionate, gorgeous, exquisite, wanton, unspeakable, soul-torturing, maddening, intoxicating fiddle!—the fiddle of Sarasate, of Joachim, and the others! I never yet heard a woman play the fiddle in a way that either hurt or delighted or worried me. I think it is a man's instrument. You might as well send out a woman into the night to realize the dreams of some splendid turbulent queen and found a dynasty. The fiddling of the lady at the Melba concert struck me—who knows, once again, nothing whatever about all the over-mouthed mystery of music—struck me as oddly suggesting an illegible invoice in which butter had been wrapped.

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It was distinctly the winter for pianists. Never before have we heard so many new good ivory ticklers as in 1918-19. No, we shall not name them for fear that one or more may be omitted inadvertently. We never have published a list of that kind in the past without leaving out some of the important ones who should have been included. And always they accuse us of doing it on purpose.

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Neighbors of the New York Caledonian Club object so conscientiously to the bagpipes' carnival there that they have gone to court to stop what they call a public nuisance. The bagpipes really is an outdoors instrument. It needs elbow room, as it were. The Sahara is not a bad place for it.

\*\*\*

Henry T. Finck is speeding toward eligibility for the Anti-Beethoven Society. In his Evening Post column of last Saturday he shows that Schumann, Schubert, Franz, Brahms, Jensen, Liszt, Grieg, MacDowell, "and others" outranked old Ludwig as song writers; that his piano sonatas were outdone by Chopin in wealth of original melody and modulation, in formal coherence, and in idiomatic

style; that "Fidelio" is not real music drama and has been surpassed by Wagner, Mozart, Weber, Bizet, Gounod, Verdi, and "several others"; and that Beethoven's "Missa Solemnis" is in every way far below Bach's Mass in B minor, the "St. Matthew" and "St. John" and other works for choir.

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Which reminds us that some one said of Finck the other day: "He has a strong Liszt to star-board."

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In a recent number of the Violinist some one suggests that fiddlers carry in their violin cases the following aids to art:

Box rosin.

Two mutes (1 wood and 1 metal).

Two snap clothes pins.

One small box talcum powder—very handy for perspiring hands.

One chin rest key.

One bridge (extra). Sound post setter.

One bottle valve oil, very often needed for bow's frog.

Small box magnesia for pegs.

One tool, called black head remover, the best thing I know of for getting a good grip on a string when putting it through peg. It has a small hole at each end which by slipping it over end of string and turning it over you can get a death grip on a string that sometimes is very hard to pull through, especially the "A."

One tweezer—another handy instrument for same purpose.

A small silk "U. S. Flag," and, of course, the usual number of extra strings, of which I carry quite a little stock at all times.

It is difficult to determine whether the articles belong to materia musica, or are for motoring.

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When Robert Haynes Tarrant, the impresario, put on the Galli-Curci concert in New Orleans recently, he had over 200 auditors seated on the stage. He reports that when two women entered the hall together one said to the other: "I did not know that Galli-Curci was to have a chorus sing with her."

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Sir Charles Villiers Stanford, the composer, writes to the London Times:

You announce this morning that the "Berlin Court Opera is to be exploited as a co-operative company, under stage masters Richard Strauss and Leo Blech, with a leading singer." Bayreuth is gone; the Court operas in every State in Germany are in liquidation. The Germans know, as our Allies the French have long known, the great power of and necessity for opera in humanizing and elevating the taste of the masses. Is England, the chief factor in winning the war and in the stability of peoples, going to let this great moment slip from her grasp? Or will she at last throw aside the role of follower of exotic taste and assert herself as one of the leaders in that great department of music which her sons have so long fought for at home?

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Some bright person remarked to us the other day that no composer can write a poor scherzo, no matter how dull the rest of his symphony may be. Think over the long list of symphonies and see how true this remark is.

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A machine has been invented which composes music while you wait. We often have heard music that—but you can finish the rest of the thought for yourself, n'est ce pas?

\*\*\*

"While they're mourning a week in Germany," telephones P. J., "let us not forget the Berlin landladies who used to charge us for matches, bath towels, butter on our rolls, hot water for bathing, and not very hot heat, at about 50 pfennigs daily per heat."

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"What will be done about European and Asiatic Turkey when the cutting up begins?" asks the New York Call. It is very simple. Some of the Allies will get white meat and others will get dark meat.

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Wandering about in musical paths, as we do most of the time, we are accustomed more or less to receiving surprises when they occur in the ever picturesque tonal world. However, we admit that we got the shock of the winter last week. We met a French musician who was not sent here by his Government.

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Transatlantically considered, were we writing a revue this spring for the Parisian public, we should include these two lines:

Judge (to prisoner): "What is your occupation?"

Prisoner: "I am a musician."

Judge: "A French musician?"

Prisoner: "Yes."

Judge (severely): "Impossible. All the French musicians are in America. Twenty years at hard labor for perjury."

LEONARD LIEBLING.

## BIAS THAT NEVER DIES

Progress has no greater enemy than established custom. The whole history of music shows that every step forward has been resented by the great inert mass of humanity which desires nothing better than to be spared the trouble of learning something new. A hundred years ago or so adventurous composers were rebuked by the critics for requiring more of an orchestra than sufficed "for the inspirations of the divine Mozart." The airmen who fly across the Atlantic Ocean in a few hours show very little respect for the tub of a ship that sufficed for the inspiration of the divine Columbus. Every step of the progress in locomotion has been opposed, nevertheless. Columbus never would have sailed from Spain if he had let his opposers influence him, and it required the terrible impulse of a world war to develop the science of mechanical flying.

The bias of the present custom warps the judgment of the multitude. To be in style is the consuming desire of all women and most men, no matter how uncomfortable and unserviceable the style may be. In fact, the great department stores would never make money at all if the public was not willing to pay a good price for style itself, irrespective of intrinsic value. The real value of a garment can be better estimated at the bargain sales when the change of style cuts the prices down. Nothing is more ridiculous to a woman than a picture of her grandmother dressed in the latest style of fifty years ago. And what a shock grandmother would get if she could peep into a concert room of the present and see the prevailing styles.

Music, unfortunately, is subject to the same bias of the present. At one time the public wanted the most brilliant passages of display, runs, trills, arpeggios, in vocal music. Singers vied with each other in rivalling the flute and the canary, composers exercised the greater part of their ingenuity in devising arias of the most elaborate description.

Another style was dramatic truth. Everything had to be sacrificed to realism or declamatory propriety. The bias of that style was as strongly felt by the composers of the period as the dress fashions were felt by the ladies. The composer who wrote in another style would be called either old fashioned or a striver after unnatural effects.

Today the fashion is for harmonies. The bias of the present demands that composers use as many chords as possible in every kind of composition. Many a vocal melody in a modern song is merely built up of notes that will fit somehow with the continually changing harmonies. The composer who got along with a few chords would find himself classed among the old fashioned composers of the Mendelssohn period. Leaving the melody out entirely would be overlooked at present if the harmonies were rich enough.

Of course, when the style changes the unfashionable music will disappear unless it has intrinsic merit, which much of the fashionable music never has. Who could stand a modern American setting of a poem by Walt Whitman if the prevailing style happened to be Scotch folksongs? And it is the present fashion of rich harmonies which makes old folksongs sound so tame and primitive to us. How distressing the ragging of a classical melody sounds to one who never acquired a taste for the ragtime style.

We find then, that the bias of the present acts as a continual drag. It tends to keep stationary whatever happens to be the fashion, irrespective of its merit. It operates in politics, in medicine, in literature and art as well as in dress and habits of living. Music has never been free from it. Plato had very drastic laws about musical styles in the republic he imagined and wrote about. And it is only a few years since the Pope compelled church music to abandon the prevailing style and return to the modes in use a thousand years ago. Plato wrote only for philosophers. He could not change the prevailing style of Greek music. The Pope by reason of his authority in the Roman Catholic Church was able to change the style of church music. But we know that it is useless for us to write articles against any musical style which happens to be in vogue. The bias of the present is stronger than any argument of ours. We might as well ask the young ladies of today to discard the little stiletts they hobble on and request them to walk on flat, broad heels.

It is the bias of the present that makes vocalists believe it is their duty to sing as many songs as possible in foreign languages. They think it would show a pitiful lack of linguistic skill if they sang only in the one language their hearers understood.

That bias is a great drawback to the welfare of vocal recitals. Nor are the singers entirely to blame. The critics likewise have a bias in favor of certain set formulas for programs. The critics would very soon have some unkind remarks to make about the limitations of the singers who could not interpret Pergolesi, Scarlatti, Martini, Durante, Schubert, Schumann, Brahms, Wolf, Strauss, as well as Bach or Handel or a little Purcell, whenever she gave a vocal recital and who was unfortunately limited to the mediocre songs in the English language.

The bias of the present has always made itself a nuisance. It was the enemy of progress in ancient Rome and Athens, in Egypt and Assyria. In China the bias of the present has been for centuries to do as the ancients did. Shakespeare's Othello speaks about "the tyrant custom." In Henry VIII, Shakespeare again takes a fling at the bias of the present: "New customs, though they be never so ridiculous, nay, let them be unmanly, yet are followed."

No doubt the war has done a little to discredit all things German. Yet the great public throughout the length and breadth of our land still has the present biased opinion that a foreign musician is preferable as a music teacher and conductor to an American musician.

## A LITHUANIAN FANTASY

In the Evening Sun, New York, of May 8, is a long description by Gilbert W. Gabriel of the art of the Lithuanian painter, M. K. Tschourlionis. To those who have read Max Nordau's "Degeneration" there will appear nothing strange or novel in the phantasmagoria of Tschourlionis. The second paragraph of the first chapter of the second book is enough in itself to show that men of science understand the mental peculiarities of such men as Tschourlionis:

The word (mysticism) describes a state of mind in which the subject imagines that he perceives or divines unknown and inexplicable relations among phenomena, discerns in things hints at mysteries, and regards them as symbols, by which a dark power seeks to unveil or, at least, to indicate all sorts of marvels, which he endeavors to guess, though generally in vain. This condition of mind is always connected with strong emotional excitement.

Mr. Gabriel's description of Tschourlionis and his so called art, in which he attempts to "pour upon glowing canvases the sensuous and rhapsodic moods of music," might almost be copied from Nordau's book. It reads as follows:

He succeeds in conveying the nebulousness unlimited in music, the mindful ecstasy of its imaginings; yet he has made art of it, noble, prepossessed art, sternly beautiful, kinetic art, of course, and madly swift to convey titanic impressions; but such is the modern school, and Paris knows Tschourlionis as one of the foremost moderns.

According to Nordau, "a veritable epidemic of mental diseases was observed in Paris" after the disasters of 1870:

This explains why hysteria and neurasthenia are much more frequent in France and appear under such a greater variety of forms. . . . It explains, too, that it is precisely in France that the craziest fashions in art and literature would necessarily arise. . . .

Mr. Gabriel does not necessarily prove that Tschourlionis is a great artist by saying that he is a "foremost modern in Paris." His reference to the picture of "Hope" by Watts is not very enlightening, and when he says that Tosti was a "piano teacher" he is entirely in the wrong.

For the present the ultra modern musical paintings of M. K. Tschourlionis had better remain in abeyance.

## WORTHY OF MENTION

In Pottsville, Pa., there is an energetic pianist-business man, who brought the Philadelphia Orchestra to his town, which has a population of 25,000. Robert Braun is his name. He is the proprietor and director of the Braun School of Music, was campaign manager for all the Liberty Loan and Red Cross drives, and is County Chairman of Community Singing. There came a time, this spring, when there wasn't a drive on, so he turned his teams loose for a drive for the Philadelphia Orchestra. He paid \$2,000 for the orchestra, \$500 for the local playhouse, with a seating capacity of 1,150, including boxes. He raised a subscription list against loss of \$3,500, then sold tickets for \$4, \$3, \$2, \$1, box seats at \$7.50. He made a success of it and turned the entire profits of over \$800 into the treasury of the Children's Home. It is through the efforts of men like Robert Braun that the appreciation of music in the byways of our land has been helped to grow materially.

## REDEEMING THE MUSIC CRITIC

That young Spaniard who went to Rome as a youth from the colonies and became a famous Latin philosopher—we refer to Seneca—was evidently one of those prejudiced and hidebound critics who could see no good in modern music. Who were the Ravels, the Ornsteins, the Stravinskys of that ancient day who composed the music he so disliked? Was it after a piano recital or a vocal seance that he wrote: "Tota hujus mundi concordia ex discordiis constat"? We have a phrase book which kindly translates the above Latin into plain Musical Courier, thus: "The whole concord of this world consists in discords." The Emperor Nero, however, who was an ambitious tenor and a vigorous player of the lyre, got very tired of old Seneca and dealt with him in his own peculiar Neronian manner. He told him to commit suicide. That settled the fate of one music critic at least, but did not deter others from degenerating into critics. They exist even unto this day, but alas! The race of Neros is extinct. Our rulers have to think of votes and the good will of the electors, and as music critics are often allowed to vote, it would be political folly to exterminate them.

In the days of Pope—we refer to Alexander Pope and not to Pope Alexander—the music critic was not as free to say what came first into his head as critics are today. Pope started out to castigate discord, but remembering the suicidality of Seneca, he modified his statement into "All discord (is) harmony not understood." At present, however, critics make bold to find fault with bewhiskered Brahms for his sour tunes, with Hebraic Mendelssohn for his unclouded suavity, with C minor Beethoven for being hackneyed, with Bethlehem Bach for being so St. Matthewed, and with gentle Gynty Grieg for not writing solid music like Brahms and Cherubini.

Robert Browning, who is often called a poet, was so afraid of being taken for a music critic that he wrote many lines, often mistaken for poetry, about Abt Vogler and Galuppi—two men who were alleged to be musicians in the days gone by. A music critic would not waste his precious time on Vogler and Galuppi, for which we thank him. When he utters his oracular wisdom he attacks the whole art of music in general, with Wagner and his kind as bright particular ornaments. Like Seneca he proclaims that all concord now consists of discord. Well, what if it does? Only Hamlets and other unbalanced men believe themselves born to set to rights the disjointed world.

Perhaps music critics would cure themselves of their mental failing by dropping all the music and musicians of importance and writing stanzas like Browning or Vogler and Galuppi. We have never yet met with a versified essay on Albrechtsberger. That name ought to inspire a supposed poet if Galuppi was enough for Browning. Browning said he felt for the common chord again, sliding by semitones, till he sank to the minor. Albrechtsberger might feel for an uncommon chord, skating by augmented seconds, till he swam to the major. That would be an original performance and fully as incomprehensible to a musician as Browning's.

Why not try an iambic ode on the merits of Czerny? He was fully as great a man as Galuppi, who played toccatas, "stately at the clavichord," using "lesser thirds so plaintive, sixth diminished sigh on sigh," "suspensions," "solutions," "commiserating sevenths," answering the "dominant's persistence" with "an octave." And this modern chromatic harmony happened in Venice long before the tempered scale was recognized. We see plainly that Browning intended to show the learned that he was no music critic. It was not his fault that the ignorant public thought his comic verses to be imaginative and elevating poetry. We know that architects would discover our architectural humor if we said that the elegant cupola of the window sill was crowned with a magnificent doorstep. We earnestly beg all music critics to think long and logically over Browning's comic imitations of musical jargon. They may learn thereby how to enrich the language with a new style of unmeaning verse and escape the calumny of being considered critics.

Some of our readers may wonder why we do not immortalize Albrechtsberger and Czerny ourselves. Unconquerable modesty prevents us from writing verse for literary collectors. If we are to be a Browning let us be the Browning who invented the deadly machine gun which our humane government did not manufacture in dangerous quantities until the war was over, thereby saving the lives of many men of whom some were undoubtedly music critics.



## DRIVEN TO DRINK

Some of us ultramoderns chafe under the least restrictions and point the finger of scorn at those backward cities which refuse to allow concerts and picture shows on Sunday. What would we do if we found ourselves transported all of a sudden to Scotland as it was in the year 1650? Listen: "Smiling, provided it stopped short of laughter, might occasionally be allowed; still, being a carnal pastime, it was a sin to smile on Sunday. Even on week days those who were most imbued with religious principles hardly ever smiled; but sighed, groaned, and wept. . . . Owing to the sin of man, all things were getting worse, and nature was degenerating so fast, that already the lilies were losing their whiteness, and the roses their smell. The heavens were waxing old, the very sun, which lighted the earth, was becoming feeble. . . . It was improper to care for beauty of any kind; or, to speak more accurately, there was no real beauty. The world afforded nothing worth looking at, save and except the Scotch Kirk, which was incomparably the most beautiful thing under heaven. To look at that was a lawful enjoyment, but every other pleasure was sinful. To write poetry, for instance, was a grievous offense, and worthy of especial condemnation. To listen to music was equally wrong; for men had no right to disport themselves in such idle recreation. Hence the clergy forbade music to be introduced even during the festivities of a marriage; neither would they permit, on any occasion, the national entertainment of pipers. Dancing was so extremely sinful that an edict expressly prohibiting it, was enacted by the General Assembly, and read in every church in Edinburgh. New Year's Eve had long been a period of rejoicing in Scotland, as in other parts of Europe. The Church laid her hands on this also, and ordered that no one should sing the songs usual on that day, or should admit such singers into his own private house." The historian Buckle gives chapter and verse for every quotation cited here-with and he may be trusted for accuracy. These rules make the blue laws of Connecticut look like a pale pink dance program. No wonder the poor Scotch people were driven to distill the best whiskey in the world. About this period the famous house of Haig and Haig began to make the potent beverage to which so many doleful Scotchmen turned when the ultramarine laws of the Scotch Kirk doomed him to eternal perdition. New York is not such a bad place after all.

## THE REVERSED ORDER OF THINGS

An ancient Latin catalogue of trades and professions puts music among the arts which might be practised without disgrace by freemen. The Latin is: *Lingua, tropus, ratio, numerus, tonus, angulus, astra*, meaning literally: tongue, trope, reason, number, tone, angle, stars. The actual meaning, however, was: Language, rhetoric, logic, arithmetic, music, geometry, astronomy. The mechanical arts which were beneath the dignity of gentlemen and only fit for slaves were: *Rus, nemus, arma, faber, vulnera, lana, rates*, which meant agriculture, tree growing, manufacturing arms, carpenter's work, medicine, weaving, ship building. Think of living at a time when it was better to be a music teacher than a ship builder! Composers of course would write songs about the delights of arithmetic and logic but could not descend to the vulgarity of a sea song. The really low minded musician would shock refined ears with rude songs about plowing and taking pills. But then, as the Romans said: *Tempora mutantur, nos et mutamur in illis*. Consequently we may conclude that in time it will be vulgar to chase rainbows, keep home fires burning and refer to the magic of eyes.

## MAYOR HYLAN'S CONCERTS

Mayor Hylan's People's Concerts (so named in honor of the Mayor of the city of New York, who has originated them) will be continued and remain in charge of City Chamberlain Berolzheimer, by direction of the Mayor and by special resolution of the Park Board. The first concert was given at noon in City Hall Park, on the plaza in front of the Mayor's office, Wednesday, May 21. It was tendered by the Department of Parks in honor of Edwin Franko Goldman, the composer and conductor of the New York Military Band, in charge of the summer concerts to be given on the Green of Columbia University. Mr. Goldman and his band, by arrangement with the Chamberlain, will give several other concerts during the summer in Prospect Park, Brooklyn; the Bronx, and Highland Park, Queens. A novel feature will be the performance of the Bach oratorios with Louis

Koemmenich conducting the New Choral Society of New York of about 150 singers. The public never had a previous opportunity to attend these oratorios in any of the New York parks. The second concert will take place Wednesday, May 28, at 8 p. m. on the Mall in Central Park. The first American song by the first American composer, Francis Hopkinson, "My Days Have Been So Wondrous Free," specially orchestrated for the occasion, will be sung by a soloist, accompanied by the New York Symphony Orchestra. The Park Department will distribute (courtesy of Arthur P. Schmidt, Boston) five thousand souvenir circulars of George Washington's letter to Francis Hopkinson in facsimile. By direction of Mayor Hylan and through the courtesy and co-operation of Police Commissioner Enright, the Chamberlain is now arranging a very elaborate schedule of concerts to be given by the Police Band in the five boroughs of the city of New York. These concerts will begin May 24 and end September 28. The days selected are Saturdays and Sundays at 3 and 8 p. m., respectively.

## STRAVINSKY IN NEED

The MUSICAL COURIER learns that the report which reached this country a short time ago that Ivor Stravinsky, the composer, is in actual need in Switzerland is unfortunately only too true. It will readily be understood that the royalties from the Stravinsky compositions never have been and probably never will be sufficient to support the Stravinsky household which, although modest enough in itself, numbers seven persons—Mr. and Mrs. Stravinsky, four children, and a single maid. Stravinsky's private income was drawn from possessions in Russia and his principal professional income, aside from the trivial royalties, was an annual stipend paid him by Serge Diaghileff, director of the Russian ballet, which visited America two or three seasons ago and included Stravinsky's "Petrushka" and "Oiseau de feu" in its repertory. The war deprived him of both these sources of income. Since his home was near Geneva, Switzerland, he was cut off from receiving the income from Russia and the Diaghileff Ballet met with hard luck, so that his income from that source also stopped.

Today we exclaim over the death and poverty of Mozart and the penury of Schubert, yet, here is an actual case in which one of the greatest musical geniuses of the day—for without doubt Stravinsky is that—is in actual need of ready money. Happily some friends of his art right here in America have already offered temporary relief, but there is need of considerable more money before the continued welfare of himself and family is assured. Professor Daniel Gregory Mason, of the music department of Columbia University, New York, and Mrs. Mason are attending to the raising and transmission of this fund, which is being sent along by cable, as contributions are received, so that the immediate wants of the family may be relieved. Any one wishing to contribute may communicate with Professor Mason.

## LET CARUSO ANSWER!

Every once in a while the West likes to pat itself on the chest a bit and to administer a slight boot tap to the East or to someone or something that comes out of the East. The latest manifestation of this Western habit concerns a musical matter and is exemplified in the Kansas City Star (May 6) review of the recent Caruso concert there. The account tells that Caruso "swaggered a bit" when he first appeared on the stage, but finally emerged a quelled and captive artist, after his bravado and his "I am Caruso the Great" bearing had vanished after he looked over the audience, and realized

"that he was in the greatest American city, and that New York might not have prepared him to win ten thousand sturdy Americans who have conquered the Southwest. Not only was it a bigger audience than he had faced before, but it represented achievement of a kind new in his experience. From the oil fields of Texas and Oklahoma, from the wheat and corn countries, the audience had come—a people of large emancipation. It was not impressed by a man who swaggered, or even by that man's singing."

The Kansas City Star adds that the audience "made a bigger man out of Enrico Caruso." If that is the way the Star feels about it and the way the K. C. audience felt about it, there is no need of quarrelling with the oil, wheat, corn, and Caruso conquerors.

## ACADEMY OF MUSIC GETTING AGED

Sixty-five years ago—in 1854—the Academy of Music was opened in New York, and since then everything has changed operatically in this city except the ministrations of the paid claque.

## I SEE THAT—

Musical romanticism flourished strongly in Munich revolution and Puccini has been restored to repertory. Hundreds of music experts from many States attended Supervisors' Conference in Hartford. The president of Smith College declares that the art of expression is not duly considered in public school music instruction.

Frederick H. Haywood explained before teachers the practicability of voice culture in classes.

Clarence Adler discusses Orientalism in Western music.

Mme. De Cisneros has filed bankruptcy papers.

Louisville celebrated Peace Jubilee with May music festival.

Gabriella Besanzoni drew a full house for "Samson and Delilah" in Mexico.

The Portland Musicians' Club held its first high jinks.

A Portland Rose Festival is planned.

Schumann-Heink has been promised for Oakland Greek Theater.

R. E. Johnston has announced the dates for the 1920-21 Biltmore Friday Morning and Commodore Evening musicales.

Grace Gardner gave a "Sunset" recital.

Paul Althouse gains friends in Dallas.

Grainger sets Toronto heads a-wagging to rhythm of his intoxicating performances.

Walter Henry Rothwell has announced his summer course plans.

Scranton's Keystone Concert Course brings Frances Alda to the coal city.

Levitzi breaks "no encore" rule in Indianapolis.

Lotta Madden scores with Seattle Amphion Club.

May Peterson and Reinald Werrenrath raised \$3,000 for children in concert at Mrs. Vincent Astor's.

Mischa Levitzki has been re-engaged by the Minneapolis Symphony Orchestra on account of his success with that organization at the Indianapolis May Festival.

Emma Roberts sang a negro spiritual with such feeling that even the sea lions understood.

Lenora Sparkes sailed for her home in England last Saturday.

Yvette Guilbert closes her season in Montreal on May 25.

Florence Macbeth, "the Minnesota nightingale," will make a tour of her home State before the opening of the Chicago Opera season.

The Letz Quartet has the sole performing rights to the new quartet by Fritz Kreisler.

Elias Breeskin has returned to New York after his tour with Caruso.

Carlo Liten will tour America next season in Emile Verhaeren's four act poetic drama, "Le Cloître."

A mob of Caruso enthusiasts storm Newark armory at final festival concert.

Harold Gleason has accepted the position of private organist to George Eastman, Rochester, N. Y.

Rudolph Ganz is to sail for Switzerland, May 24.

Music lovers pack St. Paul Auditorium to hear Caruso.

May Peterson's "Comin' Through the Rye" captures a high bidder.

Paul Althouse's Austin recital called for a repeat in the Texas capital.

The Society of Ancient Instruments' American season is limited next season.

Bouilliez will sail for Belgium, May 24.

The Chicago and Minneapolis Symphony Orchestras' tours are announced.

Oliver Denton will give three recitals in Aeolian Hall next year.

Guimar Novaes becomes a Victor artist.

Tetrazzini emerges from retirement for gala occasion at the Paris Opera.

A Chicago singer was awarded \$6,500 verdict for loss of voice due to an operation.

Elman and Ysaye packed Boston Opera House in recent recital there.

Caruso's first Chicago appearance in several seasons drew 6,500 listeners.

May Mukle sails for England.

John Powell, the pianist, lectured in Richmond, Va., recently.

Mabel Garrison was visiting artist at the Vancouver Men's Musical Club event recently.

Hempel sings \$54,000 into Victory Loan fund at Richmond, Va.

Mme. Soder-Hueck will conduct a summer school for teachers, artists and students beginning June 12.

A society for the publication of American music has been organized.

The French-American Association for Musical Art is to send new artists to America next season.

Frank Gittelson has resumed his concert work.

Fitchburg's latest festival established a new standard of art.

Cloudbursts and hail did not keep "short grass" music lovers from Western Kansas festival.

Roland Foster and Mrs. Foster have sailed for England.

The New York Lyric Club will sing Mana-Zucca's "Star of Gold" on May 27.

Hecht assures the continuation of San Francisco's Chamber Music Society.

Theodore Van York will keep his New York studios open during the summer.

Albert Wiederhold's fifteen months in the war zone was the biggest thing in his life.

Adelin Fermin is coming.

Gartlan is elected director of New York public school music.

The Stadium Orchestra is incorporated.

H. T. Parker, it is reported, is coming to New York next season as critic of a prominent daily.

The New York Syncopated Orchestra is to tour the United States next year.

Stravinsky is really in want.

Tetrazzini will be in America next season for an extensive concert and operatic tour, under the management of Jules Daiber.

An unusually large audience attended the annual concert of the Temple Choir, Wilbur A. Luyster, conductor.

R. E. Johnston was recently made deputy police captain of New York City.

M. E. S.

## NEW YORK CITY CONCERTS OF THE PAST WEEK

## MONDAY, MAY 12

## Nina Tarasova, Singer and Diseuse

Nina Tarasova, the young Russian singer and diseuse, whose first recital attracted much attention, gave as a result a second recital, at Aeolian Hall, New York, May 12. Wearing her unique Russian costumes (one of them blouse and trousers), the singer was greeted by an audience which overflowed the auditorium, raising such a rumpus after her folksongs (sung in Russian) that another success must be registered for her. She announced each song, following with interpretations which were so colorful and temperamental that there was no resisting her. To be sure, she does not sing as singers sing; but that apparently makes no difference to her hearers. It is the way she sings that makes the hit.

The songs that she sings include very few of the genuine Russian folksongs. They are mostly what correspond to our popular songs of the day, and she interprets them as does the artist of the variety stage, with extravagant gesture and motion. It is not a song recital in any sense of the word, for very little singing she does, notwithstanding the fact that nature has provided her with an excellent voice; but fascinating indeed are her interpretations, even to one who knows no word of Russian. Her program carried translations of all the songs, made by Cecil Cowdrey and Sigmond Spaeth; there is no doubt about it, for their

names were on the program no less than thirteen times—bad luck for somebody. An outburst of applause, mixed with loud laughter, followed "Katje Katjerina," a song telling of the doings of the wife during her soldier-husband's absence. The gathering rapture of "Troika," the humor of other songs, and her fiery individuality all combine to make her singing sui generis. Five of the songs were repetitions of those heard at her first recital.

Vladimir Dubinsky opened the recital with cello pieces by Davidoff, Cui (the "Orientale" was played in imitable style) and Casella. The latter's "Neapolitan Serenade" is genuinely Italian in manner, and was played with grace and daintiness, combined with altogether unusual artistic touches. Recalls followed. On his second appearance Mr. Dubinsky's broad tone, originality of interpretation of Glazounoff's "Spanish Serenade," and vigor in Popper's polonaise all made effect, bringing him such applause that he had to add an encore, Kreisler's "Liebeslied." Walter Golde played truly remarkable accompaniments; there is nothing harder to do than to follow a singer who is so capricious as Mme. Tarasova, and he did it with skill.

## TUESDAY, MAY 13

## Humanitarian League

The one hundred and thirty-second meeting and concert of the Humanitarian League was held in Carnegie Hall

on Tuesday evening, May 13, before a fair sized audience. A musical program of unusual interest was rendered by Lila Robeson, contralto of the Metropolitan Opera Company; Augusto Ordenez, a new Spanish baritone of wide foreign fame, and Jan Chiapusso, pianist.

Miss Robeson, who was in exceptionally good voice, sang charmingly two groups, comprising "Marins d'Islande," Fourdrain; "Les Papillons," D'Ambrosio; "Chemin de Lune," Paulin; "Carnaval," Fourdrain; "When Your Dear Hands," La Forge; "Storm" (dedicated to Miss Robeson), Ferry; "Regret," Vanderpool, and "Life's Paradise," by Mary Helen Brown. Her artistic work won the hearts of the audience, who recalled her many times.

Mr. Ordenez made a most pronounced impression. His voice is voluminous, of sympathetic and rich quality, resonant, and under splendid control. His interpretations disclosed intelligence and style, as well as wide knowledge of nuances in tone and mood. He sang the cavatina from "Barber of Seville"; "The Star of Gold," Mana-Zucca; prologue from "Pagliacci," and "La Partita," Alvarez. After the Mana-Zucca beautiful song, "The Star of Gold," the composer, at the solicitation of Mr. Appellbaum, was requested to arise. She and Mr. Ordenez, who did the song beautifully, were overwhelmed with applause.

Mr. Chiapusso played three piano solos: Variations, Paganini-Brahms; "Jeux d'Eau," Ravel, and "Islamey" fantasia, Balakirew.

## THURSDAY, MAY 15

## Temple Choir

The annual concert of the Temple Choir, Wilbur A. Luyster conductor, was given on Thursday evening, May 15, in Baptist Temple, Brooklyn, before an unusually large and appreciative audience. The Temple Choir on this occasion was augmented to 250 voices. The assisting soloists were Grace Kerns, soprano; Charles Hart, tenor; William Simmons, baritone, and the Orpheus Glee Club, of Ridgewood, N. J. Carolyn Lowe Hovey opened the program with an organ solo, overture in E flat, Faulkes, which was followed by three part songs, beautifully and effectively rendered by the Orpheus Glee Club, conducted by Wilbur A. Luyster. Grace Kerns was enthusiastically applauded for her artistic singing of a group of three songs—"Christ in Flanders," Ward Stephens; "Snow-flakes," Malinson, and "Robin, Robin, Sing Me a Song," by Spross. She was recalled many times and responded with an encore. William Simmons sang the prologue from "Pagliacci," with much warmth. The Orpheus Glee Club then gave another group of three songs—"The Boog-a-boo," Arthur Bergh; "But, They Didn't," J. H. Rogers, and Fay Foster's patriotic song, "The Americans Come!" The latter was so vociferously applauded that it had to be repeated.

The second part of the program was devoted to A. R. Gaul's "Joan of Arc," which was magnificently produced, Mr. Luyster conducting with authority; he brought out effectively every detail of this beautiful work, and was deservedly rewarded by receiving sincere applause. Grace Kerns, as Joan of Arc, sang her solos and concerted numbers with that artistic perfection which invariably characterizes her work. Charles Hart as Philip won his audience by the beauty of his voice and musicianly delivery, receiving enthusiastic applause for his admirable performance. William Simmons sang his numbers effectively. The large, augmented choir, conducted by Mr. Luyster made a very favorable impression, singing with marked precision and delightful tonal blending.

## St. Ignatius Loyola Choir:

## Mauro-Cottone, Soloist

Aeolian Hall, New York, had a good audience in attendance to hear the Saint Ignatius Loyola choir, Father Francis P. Powers, director, with Melchior Mauro-Cottone, organist, Thursday evening, May 15. Mr. Mauro-Cottone began the program with the Bach prelude and fugue on the name B-A-C-H, playing with an ease and dignity highly commendable. Every passage came out clearly, with fine climax. His ease of playing and pedal technic shone in the number. Later, he played Bossi's Evensong, using a vox humana stop, with one-tone chime, which caught everybody's attention. Big applause followed, which was heightened after his playing of the toccata in G by Widor, taken at a very rapid tempo. Many recalls for Mr. Mauro-Cottone followed.

The choir, consisting of two dozen boys and six men, showed superior training, and Father Powers is to be commended for their good work. All the boys sang the entire program from memory. There were many a capella numbers, the choir remaining true to the pitch throughout, a feat in itself. Klein's "Adoro te" gave a tenor and baritone solo opportunity, and was well done. James Fox sang the soprano solos in Franck's "Panis Angelicus" with good taste, and Jack Donohue the same in a Christmas carol. There was considerable finish in the men's singing of Mauro-Cottone's "Ave Maria" and "Christus Resurrexit," the composer conducting with skill and effectiveness. Dethier's "Ave Maria" was commendable, and the singing in general showed earnest endeavor and tasteful training by Father Powers. Mr. Mauro-Cottone played the organ accompaniments with refined taste and skill, and the applause for all concerned should encourage the choir to continue giving similar concerts.

## FRIDAY, MAY 16

## Maud Powell, Violinist

Maud Powell, the distinguished violinist, was heard in her only New York recital of the season at the Washington Irving High School, Friday evening, May 16. This favorite artist captivated the good sized audience with her superb performance of a generous program. In response to insistent applause, seven extra numbers were given, among which were "Marguerite," Edwin Goas; four American folksongs; "Gypsy Airs," Sarasate, and Schubert's "Ave Maria." The numbers on the program included allegro aperto, from Mozart's

## Bethlehem Bach Festival

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"The best choir in the United States."—Henry T. Finck in the *New York Evening Post*.

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Eight Cantatas

SATURDAY, JUNE 7, 2 p. m. and 5 p. m.

Mass in B Minor

Prices Per Session	:	:	:	:	:	:	:	:	:	\$1.10, \$1.65, \$2.20
Course Seats	:	:	:	:	:	:	:	:	:	\$4.40, \$6.60, \$8.50

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Book on "The Bethlehem Bach Choir" by Raymond Walters, published by the Houghton Mifflin Co.

Packer Memorial Church

LEHIGH UNIVERSITY

GODOWSKY MASTER CLASSES  
for PIANISTS

The original dates selected for the beginning and duration of the courses have been changed as follows:

The Classes Will Begin in LOS ANGELES, May 26, and continue there until June 28.

The Classes in SAN FRANCISCO Will Begin July 7, and end August 9.

For Terms and Particulars regarding the LOS ANGELES Session of the Godowsky Master Classes, Address: L. E. Behymer, Auditorium Building, Los Angeles, Cal.

For Terms and Particulars regarding the SAN FRANCISCO Session of the Godowsky Master Classes, Address: Selby C. Oppenheimer, Sherman, Clay & Co. Bldg., San Francisco, Cal.

THE ENROLLMENT IN THE GODOWSKY MASTER CLASSES IS DIVIDED INTO ACTIVE AND LISTENING PUPILS. THE PRINCIPLE ON WHICH THEY ARE CONDUCTED MAKES POSSIBLE THE GREATEST PROGRESS FOR THE STUDENTS IN THE COMPARATIVELY SHORT PERIOD OF THE SESSION.

## VLADIMIR DUBINSKY

## CELLIST

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A major concerto; larghetto and allegretto, from Nardini's sonata with figured bass; "May Night," Palmgren-Powell; "Spanish Dance," No. 8, Sarasate; "Chanson Indoue," Rimsky-Korsakoff, and polonaise, Vieuxtemps. Miss Powell impresses those who hear her with the true artistic quality and musicianship evident in any style of violin playing she displays.

Axel Skejerve, an accomplished Danish pianist, furnished excellent accompaniments and also gave two solo numbers—"Romance," Sibelius, and "Punchinello," Rachmaninoff, to which were added two encores.

The concert was given under the auspices of the Gramercy Neighborhood Committee with the People's Music League.

## SUNDAY, MAY 18

### Votichenko's Concert a Delightful Event

Sasha Votichenko, Russian composer and sole exponent of the tympanon, gave a concert in the Hotel des Artistes, New York, on Sunday evening, May 18, which was attended by a very large and fashionable audience. This "Concert Intime" proved to be one of the most interesting concerts of the season. Mr. Votichenko, who possesses notable taste in arranging concerts, presented this one in an unusually fascinating manner. His "Concerts Intime" are therefore not only artistic, but they always offer an evening of esthetic delight to his audience.

Mr. Votichenko played a number of solos on the tympanon, which won the admiration of all. Among these were several of his own descriptive compositions, as well as French and Russian folk tunes. The effectiveness of the tympanon in intimate surroundings is far more gratifying than when played in a large hall, where much of the beauty and mellow quality of the instrument becomes partly lost. The minutest detail was artistically brought out by Mr. Votichenko, who was enthusiastically applauded by the delighted audience.

The assisting artists were: Roshanara, in quaint costume dances; Dorothy Follis, in songs of the seventeenth and eighteenth centuries, and Lydia Ferguson, in songs of Brittany. Preceding the concert, during the intermission and at the conclusion, a Russian balladeira orchestra dispensed pleasing and popular music.

### Galli-Curci

Amelita Galli-Curci was heard in her last New York recital of the season at the Hippodrome on Sunday evening, May 18. The huge house was packed and the concert was a repetition of the success of the singer's previous ones in the same auditorium.

Four features of her varied program were the "Ah, Non Credea," from "Sonnambula," Bellini; "The Bell Song" from "Lakme," Delibes; the "Bourbonnaise" from "Manon Lescaut," Auber, and the favorite "Shadow Song" from "Dinorah," Meyerbeer. In these more difficult selections the diva shone to particular advantage. Her technical equipment was brought to the front, also the remarkable ease with which she achieves trills and runs—all of which is too well known to New York music lovers to need further comment here.

Two old English numbers, a French group by Fourdrain, Hahn, and three charming English songs—"Lullaby," Scott; "Little Dorry," Seppilli, and "When Chloris Sleeps," Samuels—also found favor with the enthusiastic audience. There were, as usual, many encores. Mr. Berenguer was heard in three solos—"Reverie," Caplet; "Valse," Caplet, and "Arabesque," Debussy. He was much applauded for his delightful work, and Homer Samuels' artistic accompaniments also found appreciation.

### Ysaye and Elman Joint Recital

As the recent joint recital of Ysaye and Elman at the Boston Opera House is reviewed in the Boston letter appearing in this issue, there is no need to write an extended criticism here, as their New York program was the same except for the substitution of a delightful and interesting suite by the Belgian, Alard, for the Handel sonata played in Boston. The Hippodrome is larger than the Boston Opera House, yet it was crowded to the doors when the two artists played there on Sunday evening, May 18, and there was the same enthusiasm which greeted them in Boston and on their first appearance together here, a year ago or so. It was announced on the program that this was the last time the two artists would ever appear jointly.

### Washington, D. C., Hears Frederick Gunster

Washington, D. C., May 9, 1919.—The final concert of the Rubinstein Club was given on the evening of May 6 at the new Masonic Auditorium, with Frederick Gunster as soloist. Mr. Gunster achieved a decided success and was compelled to render five encores. His voice is warm and virile and his range from high to low tones is unusual, a dramatic rather than lyric tenor.

He gave a splendidly balanced program, and special mention should be made of "La Procession," by César Franck, which was artistically interpreted. Debussy he sings with fine art, and he has a bit of "blarney" in his ballads which wins his audience. In a group of negro spirituals he made one of his strongest appeals, and "Standin' in de Need o' Prayer," by Reddick, had to be repeated. Mr. Gunster's versatility was a pleasure to his hearers, as was also his beautiful voice.

### Witmark Songs Widely Used

Thomas Fannelle, Chicago tenor, appeared in recital in Canton, Mo., on May 16, using Victor Herbert's new Irish song "Molly" and Vanderpool's "Ma' Little Sunflower." About the second week of June, the Sangamon Choral Club of Springfield, Ill., a chorus of 500 voices, under the direction of Allen Ray Carpenter, who is their organizer, will sing for the soldiers' homecoming "Ring Out! Sweet Bells of Peace," by Caro Roma, and "Welcome Home, Laddie Boy," by Gus Edwards.

### Birnbaum Now Braxton

Harry Birnbaum, press representative for the New York Symphony Society, gives notice that he has changed his name to Braxton. Why didn't H. B. follow the example of his English namesakes? Birnbaum means "pear tree," so Herbert, the actor—now Sir Herbert—changed from Birnbaum to Beerbohm Tree, while Max, the writer, contented himself with Beerbohm.

## GEORGES LONGY FORMS NEW BOSTON MUSICAL ASSOCIATION

### Distinguished Soloist, Conductor and Educator Outlines His Plans for an Altruistic Organization

As briefly reported in a news despatch to last week's *MUSICAL COURIER*, Georges Longy, oboist of the Boston Symphony Orchestra, founder of the Longy Club of wind instruments, and justly esteemed as an orchestral conductor, purposes to establish in Boston an annual series of concerts to be given by the Boston Musical Association, similar in certain respects to the Société Nationale de Musique de Paris, which, founded in 1870-71 by Saint-Saëns, Bussine, Franck, Duparc, Lalo, Faure, Castillon and others, has played a most important part in the history of modern French music. Speaking of his project, Mr. Longy says:

The Boston Musical Association will not have for its object the performance of the works of American composers exclusively; it will endeavor to stimulate the development of all the musical elements of the city, and this term, "musical elements" includes the composers, soloists, orchestral performers and chorists of Boston and the surrounding territory. On special occasions the association will also give a place on its programs to foreign artists of note, who for reasons other than those of purely artistic nature may be unable to appear to advantage in Boston.

There will be five concerts during each season: December, an orchestral concert; January, a concert of chamber music; February, a concert by a small orchestra; March, a second concert of chamber music; April, a second orchestral concert. At one of these concerts the chorus will take a prominent part.

The programs will not consist exclusively of American or French compositions. The works of all schools will be given a hearing and the greatest eclecticism will govern the choice of works to be performed. The compositions of the older masters will not be ignored.

A composition by an American composer will be given a place on each program if possible. The composer may assist in the production of his work, either as conductor or soloist. All works by American composers played at these concerts that are of particular worth will be given a place on the program of the Société Nationale de Musique de Paris. The opportunity thus offered to American composers to take part in the production of their works and to open the way to a European hearing for their production is particularly worthy of attention.

My personal experience has convinced me that there is among a certain class of players talent of real worth, enthusiasm and a serious desire for improvement which are truly remarkable. These young and gifted players, if they are chosen with care, encouraged and properly instructed, will become artists of a high order. With amateurs of this sort, carefully selected, I shall with the assistance of some professional musicians, be able to form a capable orchestra.

Three soloists will be heard at each concert, a pianist, a singer and another instrumentalist. An opportunity will be given them,

besides that of a public hearing, of placing themselves at the service of art rather than using art for their own personal aims. That is to say, many modern works are neglected by soloists because an unknown work is rarely well received on a first hearing. It needs to be heard more than once to be fully appreciated. The artists in these concerts will place themselves at the service of art rather than that art should be placed at their service. They will find an orchestra which will be prepared to give as many rehearsals as may be necessary for properly producing a new work under the best possible conditions.

Chamber music organizations will be given an opportunity to appear at these concerts and players who are not members of any regular organization may study together for the production of some composition.

A small chorus composed of sixteen sopranos, eight tenors, sixteen altos and eight basses, all carefully selected, will take part in various works.

To sum up, these will be the principal objects of the Boston Musical Association: To produce modern works in general, published or not, of all schools; to assist in the production and popularization of American compositions, and to encourage musical talent in any form under the sole condition that it shows an aspiration for a high artistic ideal.

### Kansas University to Have Summer Session

The School of Fine Arts at the University of Kansas, Lawrence, Kan., announces a summer session which will cover courses in piano, voice, violin, organ, public school music, public school art, sight singing, history of music, harmony, etc. The term will run from Tuesday, June 17, to Friday, July 25. During the past four years the interest in the study of music and art in these summer sessions has shown a gratifying increase.

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### MONDAY MUSICAL CLUB

Youngstown, O., March 31st, 1919

### WHAT THE CRITICS SAID:

#### Miss Ellerman's Recital Proves Delightful Affair

"... Amy Ellerman, contralto, delighted a fine audience with her flawless singing of a most happily chosen program. Miss Ellerman is a singer who is destined, I believe, to become more generally known in the musical world than she is today. Her voice is not only one of unusual range and power, but is highly musical in quality and of surprising brilliancy and life for a contralto. It is a voice full and resonant as a deep-toned bell in the lower register, clear and full in the upper tones, and managed with the skill that comes from training. Added to these she possesses intellectuality of a high order, the power to express and an impressive stage presence. It appears to me that one of the most outstanding characteristics of Miss Ellerman's vocalism is her splendid enunciation. Would that all singers would give attention that Miss Ellerman does to this phase of their art. ..."—Paul W. Williams in the *Youngstown Telegram*, April 1st.

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#### Contralto's Voice Is of Unusual Richness, Warm, Full and Colorful

"... Miss Ellerman's stage presence is as commanding as her vocalization is praiseworthy. A contralto voice of unusual richness is Miss Ellerman's, a genuine contralto of warmth and fullness, colorful, finely placed. ... Miss Ellerman sings with artistic skill and discretion and not the least of her pleasing qualities is her understandably distinct singing in English. In fact, we have heard few contraltos so generally gratifying. ..."—Walter E. Koons in the *Youngstown Daily "Vindicator"*, April 1st.



## HUNDREDS OF MUSIC EXPERTS FROM MANY STATES ATTEND EASTERN MUSIC SUPERVISORS' CONFERENCE IN HARTFORD

Much Enthusiasm Expressed Over Demonstration of Public School Work—Art of Expression Not Properly Considered, Is General Belief—Frederick H. Haywood Explains Practicability of Voice Culture in Classes—Musical Programs Please

Hartford, Conn., May 10, 1910.—The Eastern Music Supervisors' Conference, held in this city from May 6 to May 10, opened with a reception at the Hartford Public High School on Tuesday evening. This reception offered the conference members a good opportunity to become acquainted before the commencement of the regular sessions. The visitors from out of town had been greeted at the various hotels and the several hundred music experts, coming from practically all the Eastern States, were made to feel very welcome indeed.

### ORCHESTRAL WORK IN HIGH SCHOOL DEMONSTRATED.

On Wednesday morning the supervisors started in the real work of the conference. The program had been so arranged that one might visit the grade schools or observe the work in the high school. At the latter place, Ralph L. Baldwin, supervisor of music in Hartford, and who is also president of the conference, held a rehearsal of the upper class chorus of 450 voices. Here also was held a voice trial and rehearsal of the freshman chorus of 700 voices. James D. Price, assistant supervisor, conducted a concert by the high school orchestra, which was of an excellence to make experienced musicians look to their laurels and which was all too brief. Following this the orchestra held an informal rehearsal with sight reading and it acquitted itself in fine shape. Then with the orchestra present for demonstration purposes a discussion was held at which many interesting points were brought up. The morning at the High School was rounded out by a round table discussion on "School Orchestras" with Inez Field Damon, of Schenectady, N. Y., as chairman. Others

and week were rendered with superb dramatic effect and splendid work was done by the soloists, Elizabeth Gleason, Melrose, Mass., and Howard C. Davis, of Yonkers.

Escorted by Boy Scouts to the various schools, the supervisors spent the morning observing the work in the grades. Quite a number of the guests visited the Brown School, where about 400 children sang for them. Mr. Baldwin gave a talk on community singing and had the children demonstrate his points. The visitors were especially delighted with the fine spirit with which the children entered into their singing.

### OFFICERS ELECTED.

The afternoon session opened as usual with singing by the conference, this time led by Anna Sullivan, of Gloucester, Mass. The business meeting which followed resulted in the election of the following officers: President, Howard C. Davis, Yonkers; vice-presidents, E. W. Pierson, Philadelphia, and Arthur L. Targett, Cohoes; secretary, Mary Shaw, Haverhill; treasurer, James D. Price, Hartford. The following were elected directors: W. J. Kraft, Columbia University; Mabel E. Bray, Trenton; Harry E. Whittemore, Manchester, N. H.; Harriet M. Perkins, Brockton, and William E. Brown, New Haven. The new constitution was read and accepted with little discussion. A brief resumé of this constitution might be of interest and such follows: The purpose of the conference is at once, educational, protective and social. Membership is limited to active supervisors of music who may be engaged in teaching in the Atlantic seaboard States, West Virginia, Vermont, Pennsylvania or District of Columbia. Provision is made for associate and honorary members. Dues are \$1.50 a year. A conference is to be held once each year



Photo by Randall & Blackmore, Hartford, Conn.  
RALPH L. BALDWIN,  
President of Hartford Conference.

tions were exceedingly well chosen in the first place, and then they were rendered as the Choral Club can only at its best. The present writer has heard the club for some years, but hardly ever has the concert given greater pleasure. "I Hear a Thrush at Eve," Cadman's familiar song,

### Keep All Your Love For Me

(Tout Ton Amour Pour Moi)

Melody Ballad



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who took part in this meeting were Dr. Victor L. F. Rebmann, Yonkers, N. Y.; Charles H. Miller, Rochester, N. Y., and Harry E. Whittemore, Manchester, N. H.

Meanwhile, under the charge of Mr. Baldwin and his able assistants, several of the grammar schools were visited and many notebooks were very much in use.

### ART OF EXPRESSION NOT PROPERLY CONSIDERED.

At 2 o'clock the first general meeting of the conference was held in the High School assembly hall. Charles H. Miller led the audience in singing and it does one's heart good to hear such singing. Wilbur F. Gordy, president of the Hartford Board of Education, made an address of welcome, briefly outlining the work to be done during the week. Dr. William A. Neilson, president of Smith College, in his address on "The Arts and the Academic Curriculum," emphasized the fact that the art of expression does not receive the proper amount of consideration. Through this means a teacher is given an insight into the mind and the individuality of the pupil as in no other way. Dr. O. F. Lewis, War Camp Community Service, New York, gave a very able talk on "Community Singing" and its relation to the morale of the army and the nation standing behind the army. He told of the many song leaders throughout the camps who were previously supervisors and how they had risen to their wonderful opportunity. Interesting details were also given of the remarkable work being done by stores and factories in community sings. Following Dr. Lewis' address George Oscar Bowen, of Flint, Mich., led a discussion on "Community Singing."

### HIGH SCHOOL CHOIR OUTDOES ITSELF.

The day was admirably concluded by a concert given by the High School Choir at Foot Guard Hall. Mr. Baldwin had the young singers under wonderful control and rarely has the choir so outdone itself. Perhaps the presence of so many music experts moved it to do its very best work, and these same experts sat and marveled. The works given were "Hiawatha's Wedding Feast" and the "Death of Minnehaha" by Coleridge-Taylor. The choir sang with a tone of fine quality and the shading was very effectively done. The "Onaway, Awake Beloved," is always very delightful and George Oscar Bowen was decidedly at home in singing it. The descriptive portions of the sec-

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between April 1 and June 1, the place and time to be determined by officers and advisory board.

Following the business meeting Estelle P. Cusham, of Savannah, Ga., led a discussion on "Methods in Grammar School Music." Louise Westwood, Newark, and Mabel E. Bray gave demonstrations with classes of children.

### COMMUNITY SINGING AT THE MOVIES.

Thursday evening many of the supervisors went to one of the moving picture theaters and witnessed the methods used by different leaders in community singing. These audiences were, of course, just the average "movie" following public, and the supervisors were surprised at the splendid results attained. The people sang the popular songs with great zest and really acted as if they were delighted at the innovation and were having a corking good time. Later at the High School more demonstrations of community singing were given.

### GRAMMAR SCHOOLS ATTRACT MANY OBSERVERS.

As on the previous days, the observation in the grammar schools attracted a large number of the supervisors, but Mr. Baldwin's classes in harmony and music appreciation were the object of much interest. The conference members were entertained at luncheon by the Hartford Theological Seminary, with Prof. Waldo S. Pratt as chairman. The afternoon meeting (notice that this is repeated) opened with singing by the conference. That kind of singing takes the wrinkles out of people's faces. Professor Salter, of Williams College, gave an address on the "Need of Increased Attention to the Literary Aspect of Songs and Singing," in which he emphasized the benefits derived from mass singing, but pointed out the danger of letting the standard of the songs degenerate as seemed to be the trend just now. Professor Pratt was interesting in his address, "An Orgy of Statistics About Music Education." Other speakers were Helen S. Leavitt, Boston; Hamlin E. Cogswell, Washington, D. C., and Agnes Johnson, Boston. The round table discussion was led by Prof. Leo R. Lewis, of Tufts College, and was on the subject of "College and High School Credits."

### CHORAL CLUB GIVES MEMORABLE CONCERT.

The evening of this next to the last day of the conference was made memorable by the concert given by the Choral Club of Hartford in honor of the supervisors in conference. Mr. Baldwin is the director of this splendid organization of seventy trained male voices, and they most surely did his training credit on this occasion. The selec-

was sung and repeated; the picturesque "Scissors Grinder" was repeated likewise. Dvorák's "Songs My Mother Taught Me" and Hadley's "Hunting Song" served but to bring out some different excellence of the singing. Esther M. Greene, Oneonta, N. Y., sang two soprano solos which were much appreciated. Kipling's "Hymn Before Action," for which Mr. Baldwin wrote the music, was given a magnificent performance and brought forth the greatest applause of the evening. At its conclusion the entire audience and the club stood in honor of Mr. Baldwin. Following this came another selection which had to be repeated, namely, James H. Rogers' "This Is She," most splendidly and delightfully done. The program was concluded by the singing of a Flemish folksong, "Summer Evening." It would be useless to try to record the words heard in praise of this concert. It is only necessary to repeat what was overheard from one man. He said: "I thought I had heard male chorus work before, but say, I never even realized what it was till I heard this club tonight." This gentleman expressed it adequately, and he really happened to be a musician.

### IMPORTANT STEPS IN TEACHING MUSIC.

The discussion led by Charles H. Miller on this the last day of the conference was on the subject, "Where Shall the Chief Emphasis Be Placed in Music Teaching in the Grades Below the High School?" Mr. Miller in opening the discussion made some good points, and then he intro-

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duced Professor Farnsworth, of Columbia University. Samuel W. Cole, of Brookline, was the next speaker and named three important steps in teaching music. These were to get the people started; to make them love to sing; to show them how to acquire technique and the finer points of the art. Other speakers were George H. Garland, Percy Graham and Richard W. Grant.

#### HAYWOOD DEMONSTRATES THE PRACTICABILITY OF VOICE CULTURE IN CLASSES.

On an eleventh hour notice, Frederick H. Haywood, of New York, went before the supervisors and gave a demonstration of the practicability of his class lessons as he has them set down in his instruction manual, "Universal Song." Before 200 of the teachers Mr. Haywood presented the material of the first three lessons, which were on the subject of breath taking and articulation, and showed that he had prepared a system that was practical for use in the upper grade and high school classes. He stated that in the forty-five minutes allotted to him that he would change the character of the tone of the girls that were in line (numbering twenty-four) and prove that through the breathing actions that he uses the voices are affected immediately. His theory that routine exercising was the means to affect the voices was easily proven. No directions were given as to how the voice should be used as to placement or tone effects. After the three lessons had been given and the time consumed which was allowed, the teachers were asked to raise their hands if they could hear the vocal difference, and 85 per cent. of the hands were in the air at once. The demonstration was one of the features of the conference and the interest was keen over the simplicity of the presentation and the results that were so evident to the listeners. Mr. Haywood explained briefly that his object was to put the subject of voice culture into the high schools in a manner that would make credit giving very simple. His course, as he has it completed, consists of written examination that occur at every fifth lesson and the last two examinations in the first twenty lessons are partly singing tests. The Master Copy of questions and answers that are published for the use and the direction of the teachers make the work clear and comprehensive. The fact that each student can have in his hand an instruction manual which can be taken home and studied in similar fashion with other subjects, is the

#### HEMPEL SINGS—RICHMOND BUYS \$54,000 IN VICTORY BONDS—EVERYBODY HAPPY

##### Noted Soprano, in Splendid Voice, Adds Her Own Liberal Share—John Powell's Lecture Appreciated

Richmond, Va., May 14, 1919.—Frieda Hempel, the former Metropolitan coloratura soprano, appeared here in concert at the Academy of Music on May 9, with Frank Bibb, pianist. A good sized audience greeted these artists, who gave a program of undoubted interest. Extremely inclement weather prevailed. The evening was an enthusiastic one and encores were numerous and graciously acceded to. During an intermission, over \$54,000 in Victory Bonds were taken, Miss Hempel herself subscribing liberally. Miss Hempel was in splendid voice, her singing being especially notable for superb tone quality, and for smoothness and finished technique. Her opening aria was the "Involami" from "Ernani"; following this, she gave a group of French songs of Schulz, Hahn, Saint-Saëns and Holmes, which by many was considered her best offering. In this, the "Fetes Galantes" of Hahn was enthusiastically received and was repeated. Her unaccompanied number from "Ascanio" in this group was a delightful bit of singing. She later gave the Proch theme and variations; "Hark, Hark, the Lark!" of Schubert-Liszt; Tryon's "Invocation to the Sun God"; Bibb's "Rondel of Spring," and the Taubert "Bird Song." As encores Hempel sang "The Blue Danube" and "The Last Rose of Summer," both in her own inimitable style; also "Dixie" and "Keep the Home Fires Burning."

Mr. Bibb played with distinction both as soloist and accompanist. His individual numbers comprised the caprice from "Aliceste" of Gluck-Saint-Saëns, a Chopin nocturne, op. 15, No. 2, and the Chabrier "Fantasque." He responded to a recall with a Varensky etude. Mr. Bibb's accompanying was of a very high order.

##### COMMUNITY CHORUS GIVES PAID CONCERT.

The Richmond Community Chorus gave its first paid concert at the City Auditorium on May 6. The chorus, under the direction of Walter C. Mercer, had as assisting soloists Homer Rodeheaver and Robert Mathews. The

the scale to the bottom, relax and emit it. Remember to separate the enunciation from the tone, counting it as two distinct operations. That is the secret of good singing. Whether you sing your tone on E or Ah, the vowel is here on the lips, while the resonant position changes as you ascend or descend the scale."

The pupil tried various tones after Mr. Hamlin indicated them, sometimes, although slipping back into her old tightened method of emission. Then the instructions were repeated and the student tried again and grasped the idea. "So many people think that the term crescendo means a forced tone—a pushing. It is increased power in the storage plant but one must maintain that utter relaxation in the vibratory form. Relaxation doesn't mean inertia. The breath is the power in singing. People talk of register and well they may, but I try to impress my pupils with the importance of having a good even flow of tone with no break and to blend one register into the other in the transition from top to bottom."

Mr. Hamlin's explanations seemed most logical and when put into effect produced surprising results. Before pupil number two came along, the first one asked permission to try a song which had offered many technical stumbling blocks for her. Her request granted, she began bearing in mind Mr. Hamlin's motto, "Power, Relaxation, Enunciation," and while there were one or two places where she was asked to "do that phrase again, you can do much better," on the whole the interpretation was very good.

"Remember to keep your enunciation separate from your tone," again cautioned Mr. Hamlin. "Why are vaudeville people usually so successful in 'putting their songs over?' Because they speak their songs—If one keeps that in mind, the vocalization is bound to be better." The power is to keep tension from the throat and mouth and other cavities, he explained. "Any sense of division of registers coming on any exact particular tone should be avoided, either going up or down the scale. Power should come from the breath, and that breath should be controlled in the lower part of the body and not allowed to rise into the chest, shoulder, or throat."

Mr. Hamlin's remarkable success through his years of investigation in singing, not only in his own work but in

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novelty which appealed to the supervisors as being specially attractive. The nature of the demonstration was a surprise to all those present and many expressed their wish to look into the subject for adoption in work for next fall. Mr. Haywood has recently published the second edition of his manual, "Universal Song."

#### CONFERENCE NOTES.

It was a great treat to hear the choruses and the whole assembly unit in singing, and whoever said that the "Star Spangled Banner" was unsingable should have been present.

Estelle P. Cushman, now director of music in Savannah, Ga., used to be a resident of this city.

All the members of the conference were very enthusiastic in their praise of Hartford and the reception they had received here. Votes of thanks were passed for the Choral Club and the various other organizations which had charge of the entertainment and all the arrangements.

Ralph L. Baldwin, as president of the Eastern Music Supervisors' Conference, arranged an admirable program for the visitors and much praise should be given to him and his very able corps of assistants. These visitors perceive what perhaps many people in Hartford do not. They know what an enormous benefit is to be derived from school music. Perhaps this conference and the resulting programs may open the eyes of some of Hartford's own people to this remarkable growth of which they were almost ignorant.

H. D. P.

auditorium was well filled, testifying to the interest which the public entertains for music of simple character and of the folksong nature. The concert was not distinguished artistically, but was chiefly interesting for the immense chorus, numbering upward of 1,000 and completely filling the huge platform at the auditorium. Of this number, probably 150 were male singers, who looked formidable but sang without appreciable tonal addition to the ensemble. It was principally a ladies' chorus, so far as balance is considered. The Community Chorus, however, is a pronounced step in the direction of disseminating musical interest, and it is in itself a decided tribute to the organizing ability of Mr. Mercer, to whose efforts its existence is chiefly to be attributed. It has been made a permanent institution, as far as permanency in such movements can be obtained, and it will undoubtedly add to the musical life of the city in its own field.

#### LOCAL ORCHESTRA PROSPECTS BRIGHT.

The promotion of a Richmond orchestra is being continued and meetings of a committee having investigation and organization are being held. The prospect is unquestionably bright for the launching of a local organization, since some of the strongest business men of the city are interested in the movement. John G. Corley retains the chairmanship of the committee in charge of the matter.

#### POWELL LECTURES FOR WOMEN'S CLUB.

John Powell, the American pianist, appeared before the Women's Club of Richmond on Monday afternoon, May 12, lecturing on "Music and Nationalism." The lecture was a clearly conceived and forcefully delivered exposition of Mr. Powell's views on the present status and the future prospects of American music. His auditors pronounced it a very distinguished address.

J. G. H.

#### Hamlin Tells His Secret of Good Singing

When the writer entered George Hamlin's attractively arranged studio, and found a secluded seat in the corner, it was with a view toward hearing one or two of the Hamlin pupils and, incidentally, to get an inkling as to the "why" and "wherefore" of this distinguished American artist's method of vocalization.

Mr. Hamlin, seated at the piano, was in the midst of a lesson in crescendo and diminuendo—so it seemed.

"Lock your breath," he told the young woman, "keep the throat clear and open like a chimney, from the top of

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Words and Music by EDWARD HANSEN

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that of the pupils with him, has made him feel that he has the principles of singing that are infallible. His own voice, as one example, is at the present time as young, fresh and free as it ever was!

### NEW YORK CONCERT ANNOUNCEMENTS

Thursday, May 22

Hans Kronold and Alexander Crooks. Cello and song recital. Carnegie Chamber Music Hall.

Salvini School of Singing. Pupils' recital. Afternoon. Wanamaker Auditorium.

Saturday, May 24

Kriens Symphony Club. Afternoon. Wanamaker Auditorium.

Masonic Festival—Braslaw, Rappold, Tarasova, Baklanoff, Rothier, Rosen, Boguslawski, soloists. Evening. Carnegie Hall.

Sunday, May 25

Elias Breeskin, Sarah Borni and Philip Gordon. Evening. Manhattan Opera House.

Wednesday, May 28

Humanitarian League—Kriens Symphony Club. Evening. Carnegie Hall.

#### Scott's Third Year at Greeley Festival

Henri Scott, the well known bass of the Metropolitan Opera Company, will sing at the Greeley, Col., Festival on May 26 in "The Messiah," and on May 27 he will be heard in recital. This will be the third year that he has been engaged for the Greeley festivals.

#### Amparito Farrar to Wed on June 2

Mrs. Louis Clinton Farrar has issued invitations for the wedding of her daughter, Amparito, to Dr. Goodrich Truman Smith, which will take place at the North Presbyterian Church, this city, on Monday, June 2, at 6 o'clock.

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### OPENING DAY, TUESDAY, JUNE 3, 1919.

- 9:00 A. M.—Registration, etc.  
9:30 A. M.—National Anthem, "Star Spangled Banner," directed by Earle G. Killen.  
Invocation by Rev. Howard C. MacAycal, pastor First Congregational Church.  
Address of Welcome—E. E. Workman, president Akron Chamber of Commerce.  
Response by president—Katherine Bruot.  
Music by Mendelssohn Quartet, Akron—Mrs. T. S. Eichelberger, soprano; T. S. Eichelberger, tenor; Florence Hollenbeck, contralto; G. Fred Work, baritone; Mrs. W. H. Collins, accompanist.  
10:00 A. M.—Address by Mrs. F. A. Seiberling, Akron.  
10:15 A. M.—Theory conference, Harrison LeBaron, Oxford, chairman.  
11:15 A. M.—Recital, Vera Watson Downing, Columbus; Mrs. N. O. Mather, Akron.  
11:45 A. M.—Appointments of committees.  
Adjourn for luncheon.  
1:00 P. M.—Voice conference, Thomas J. Kelley, Cincinnati, chairman.  
2:30 P. M.—Address, "Presser Home for Retired Teachers," Ella May Smith, Columbus.  
2:45 P. M.—Address, Leonard Lieblich, MUSICAL COURIER, New York.  
3:15 P. M.—Recital—Helen Joy Masters, contralto, Toledo; Rowena Rosendale, Fostoria; Ralph Warren Soula, tenor, Granville.  
8:15 P. M.—Concert—Edna De Lima, soprano, Lima-New York; Cecil Fanning, baritone, Columbus; Vera Barstow, Cincinnati-New York. Tuesday Musical Chorus; Earle G. Killen, conductor; Grace Henry, soloist.

### WEDNESDAY, JUNE 4, 1919.

- 9:00 A. M.—Public school session, Nellie L. Glover, Akron, chairman. Addresses by Osborne McConathy, president National Supervisors' Association; Walter Aiken, Cincinnati; Sol Marcossion, Cleveland. Demonstration of "Violin Teaching in Public Schools," B. F. Stuber, Akron, teacher of violin in Akron public schools. Other addresses and papers to be announced. Programs by school children, etc.  
3:00 P. M.—Session at Trinity Lutheran Church. Address by James H. Rogers, Cleveland. Organ recital by Horace



### CHRISTINE LANGENHAN EN TOUR.

(Top) Christine Langenhan and party entertained in Portland, Ore. (Below left) Christine Langenhan and Mrs. Donald Spencer, business manager of the Portland Symphony Orchestra, and (right) the singer and Eric V. Hauser, president of the board of directors of the Portland Symphony Orchestra, with which organization Mme. Langenhan, as soloist, recently earned so brilliant a success. Mme. Langenhan is at present filling twenty engagements on the Pacific Coast.



- Whitehouse, director of music, Ohio Wesleyan University, Delaware, assisted by Mrs. T. S. Eichelberger, soprano, Akron, with John Seely at the organ.  
7:00 P. M.—Banquet Portage Hotel. C. W. Seiberling, toastmaster. Address, "Music as a Wartime Activity," Marshall Bartholomew, director music bureau, National War Council, Y. M. C. A. Toasts.

### THURSDAY, JUNE 5, 1919.

- 9:00 A. M.—Violin conference, Lynnel Reed, Toledo, chairman.  
10:15 A. M.—Recital, Mrs. George Clark, Canton, soprano; J. Cameron McLean, Akron, baritone.  
10:30 A. M.—Session of Ohio Federation of Music Clubs, Alice Bradley, president, Cleveland. "What Is Accomplished by Music Clubs Federation," Alice Bradley. "What the Ohio Federation Has Done and Plans to Do That Will Interest the Teachers," Mrs. Francis Bolton Kortheuer. "The Tragic Sonata" (Edward McDowell), Clarice Balas.  
12:00 M.—Visiting members entertained by Akron music dealers.  
1:30 P. M.—Ohio composers' conference, Francisco De Leone, Akron, chairman.  
2:30 P. M.—Address, "The Constructive and Destructive Value of Criticism," Wilson G. Smith, Cleveland.  
2:45 P. M.—Recital, Lillian Wiesike, soprano, Oxford; Mrs. Wilber K. Treat, pianist, Akron.  
3:30 P. M.—Mrs. F. A. Seiberling will entertain the visiting members at her home, Stan Hywet Hall, from 3:30 to 6.  
8:15 P. M.—Concert: Henry T. Burleigh, baritone, New York, the distinguished negro composer and musician; and the Akron Jubilee Chorus.

### FRIDAY, JUNE 6, 1919.

- 9:00 A. M.—Piano conference, Mrs. Stillman Kelley, Oxford, chairman.  
10:30 A. M.—Address, "Music as a Mental, Physical and Spiritual Factor in Education," Alexander Henneman, Art Publication Society, St. Louis.  
11:00 A. M.—The César Franck sonata, played by Caroline Harter-Williams, violinist, and Nathan Fryer, pianist, Cleveland.  
Adjourn for luncheon.  
1:00 P. M.—Address by Nikolai Sokoloff, conductor, Cleveland Symphony Orchestra.  
1:30 P. M.—Musical reading by Mrs. J. Edward Good, Akron, with Albert Peters, Akron-Cleveland, at the piano.  
1:45 P. M.—"The Great American Anthem," Katherine Locke, Youngstown.  
2:15 P. M.—Recital, Felix Hughes, baritone, Cleveland; Frank Carmanhan, pianist, Ravenna-Chicago.  
Closing business.  
8:15 P. M.—Concert: Cleveland Symphony Orchestra (fifty-five men), Nikolai Sokoloff, conductor. Soloist to be announced.

### Ditson Publishes Russian Novelties

The vogue of Russian music is constantly increasing, and especially are singers coming more and more to use Russian songs. Those in search of works of the best class, little known here, will find a most useful collection in the Ditson Monthly Novelty List for May, 1919, which has just been issued. The list is the result of a painstaking search through the works of the modern composers, and provides a splendid selection of novelties suitable for programs. The composers included are: Achilles Alpheraky, Anton Arensky, Mili Balakireff, Alexander Borodine, César Cui, Alex Dargomijsky, Reinhold Gliere, A. Gretchaninoff, M. Ippolitoff-Ivanoff, Myron Jacobson, Basil Kalinnikoff, Modest Moussorgsky, Serge Rachmaninoff, N. Rimsky-Korsakoff and Sergius Vassilenko. There are also a number of new American songs by proved and tried composers, including Louis Adolphe Coerne, Ossip Gabrilowitsch, James H. Rogers and Mary Turner Salter. A new cantata for a two part chorus for children's voices, "A Forest Rondo," by Louise Ayres Garnett, which made a distinct hit when it was first produced last year at the Chicago North Shore Festival; a cantata for men's voices, "The Night of a Star," by Daniel Protheroe, and a patriotic ode for mixed or men's voices, "The Call to Freedom," by Victor Herbert, are also notable numbers in this month's issue.

### CENTRAL CONCERT COMPANY TO SUPPLY TWENTY-FIVE CITIES

#### Well Known Detroit Managerial Firm Expands Its Business to Other Musical Centers

The Central Concert Company, which has been operating in Detroit for three years as a local enterprise, has reincorporated and has entered the national field for the purpose of establishing and maintaining a chain of concert courses in the principal cities of the United States and Canada. It has for its officers, W. H. C. Burnett, president; A. L. Wilkinson, vice-president, and Frank B. Walker, of Albany, New York, secretary-treasurer, and will maintain its executive offices at 811 Dime Bank Building, Detroit.

Messrs. Burnett, Wilkinson and Walker are all to be actively engaged in the business, and they announce that it is their plan to start concert series in at least twenty-five cities before the close of the 1919-20 season if it is possible to get their machinery sufficiently under way. At each point of operation they will duplicate the work the original Central Concert Company has been doing, and will continue to do this at Arcadia, in Detroit. They will enlarge and carry on the ideas originated by Mr. Burnett and promise to offer "artistically appointed, expertly managed entertainments in which only first grade artists will be presented."

In discussing the new project, Mr. Burnett made it clear that his company in no case desires to supersede any enterprise already in the concert field. He said:

It is our aim to build up and co-operate, not to tear down. We will work as far as possible through the established booking agencies, and where we can we will co-operate with the local concert managers found at our points of operation.

We who are interested in the new Central Concert Company were first inspired to undertake our venture by the big success enjoyed by the local company, which we superseded and absorbed and which, by the way, will continue as a department and maintain its offices as hitherto in the Arcadia Auditorium. In our local enterprise we received so much recognition, we were so enthusiastically supported by the public, we were so frankly given the hand of fellowship by the artists coming to us, that we would have been blind if we had not taken advantage of the opportunities lying before us.

### "The Star of Gold" Still Shines

News comes from Taylorville, Ill., that Clara Bierman featured Mana-Zucca's popular "Star of Gold" at the Auditorium before an audience of 15,000 people at a mass meeting in aid of the Victory Loan. This song helped to bring great results, as it has "melody, style and heart appeal"—to quote the press—a combination most convincing with any audience. Miss Bierman uses this song continually and also "A Whispering," by Mana-Zucca.

Harriet McConnell still continues to sing the song constantly while on tour with the Minneapolis Orchestra, and the Lyric Choral Society will sing "The Star of Gold" at its final concert this month.

### Saar to Teach in Portland

Louis Victor Saar, of the Chicago Musical College, will go to Portland this summer to conduct a normal course for teachers for the Progressive Series of Piano Lessons, published by the Art Publication Society, of St. Louis. Mr. Saar will teach in Portland from July 28 to August 18, and will receive pupils at the Chicago Musical College for the summer term, June 30 to August 19.

**America is coming  
to the fore in music:  
Such artists as Sascha  
Jacobinoff prove it.**

He was brilliant and showed the audacity of youth without arrogance or bumptiousness.—*New York Evening World.*

Season 1919-20 Now Booking

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Photo by Dr. W. C. Ware, N. Y.

**GLAD FORSTER.**

A young modern composer from the West, whose songs are better than semi-popular in character. "In Cleopatra's Land," an Oriental episode, "Big Yellow Moon," a baby's lullaby, and "At the Village Ball," an ultra-modern song, are well known among the Bohemian set of Greenwich Village. Leo Feist, Inc., are her exclusive publishers.

**Novaes to Remain Here Another Season**

Guiomar Novaes, the brilliant Brazilian pianist, has mounted the ladder to success in an amazingly short time. After her graduation from the Conservatory in Paris in 1911, where she took first prize, she toured England, Germany, Switzerland and Italy, during the season of 1912-13. The following year she returned to her home in Brazil, where she was constantly kept busy filling important engagements. Before coming to America in 1915, Miss Novaes was offered a contract to make a tour of England, Holland, France and Switzerland during the season of 1914-15, which would comprise not less than thirty-five engagements. This tour, however, was postponed on account of the war, and has been offered to her again for this coming season, but the pianist will remain in this country owing to the heavy bookings which have already been made for her by Loudon Charlton. Miss Novaes is contemplating an acceptance of this foreign contract the following season.

The present season just ending has been a banner one for Miss Novaes, inasmuch as it included seven New York

**GUIOMAR NOVAES,**  
Pianist.

appearances, four of which were with the New York Philharmonic, one at the Bagby Morning Musicales, and two Aeolian Hall recitals. She was also scheduled for more New York recitals, but the loss of her mother during the winter changed her plans.

Miss Novaes has filled many important engagements on tour, among them being an appearance with the Chicago Symphony in Chicago, one at the Chicago Morning Musicales and two recitals in the same city; engagements in New Orleans, La.; Houston, Tex.; Louisville, Ky.; Nashville, Tenn.; Cleveland, Ohio; Montreal, Canada; Richmond, Va.; Reading, Pa.; Wilkesbarre, Pa.; Newark and Paterson, N. J.; Schenectady, N. Y.; at Cornell University,

Ithaca, N. Y., as well as appearances at a number of the other important colleges and educational institutions throughout the country.

**SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC ORGANIZED****Will Interest Itself Principally in Issuing Worthy Chamber Music Works by American Composers**

After a long period of study of the idea of a society that would effectively be able to publish the best of American music—especially chamber music—Burnet Corwin Tuthill called together a group of musician friends at two meetings, one on March 10, to consider the foundation, and a second on April 29, finally to arrange for the launching of the society. The scheme met with practically universal approval. Among those who attended the meetings or expressed their approval were: Harold Bauer, C. Beebe, Adolfo Betti, Howard Brockway, Vivian Burnett, G. H. Cassamajor, James F. Cook, Mrs. E. S. Coolidge, Bertram Cruger, Gaston Dethier, William Arms Fisher, Percy Grainger, Eugene Heffley, J. H. Huber, Henry Holden Huss, Felix Kahn, Hugo Kortschak, A. W. Kramer, Christiana Kriens, Hans Letz, Daniel Gregory Mason, Olive Mead, A. Margulies, Alois Reiser, Edwin T. Rice, O. G. Sonneck, Louis Svecenski, Elliott Schenck, Miss G. Watson, and William B. Tuthill.

It is the purpose of the society to publish such compositions (principally chamber music) by American composers as can be undertaken by the existing publishing firms only in exceptional cases, owing to their lack of commercial value. The compositions to be brought out must disclose a high degree of musical excellence. Their selection will be based on merit only and without regard to commercial possibilities. A committee of musicians of the highest standards and established reputation will select the works to be printed. Only such works will be published as have been voted by this committee as preferable to all other works submitted and as having a sufficient art value to deserve preservation in printed form. Three or four compositions will be brought out each year.

Membership is open to all persons sincerely interested in the object of the society, in the following two classes:

Life members, paying \$100; annual members, paying \$5 each year. All members will receive one copy of each chamber music composition published during the year.

The society has been incorporated, the following being the list of incorporators: Carolyn Beebe, Vivian Burnett, Frances Corwin, William Arms Fisher, Eugene Heffley, Hugo Kortschak, Christiana Kriens, Hans Letz, Daniel Gregory Mason, Louis Svecenski, O. G. Sonneck, Burnet C. Tuthill, and William B. Tuthill. At the meeting held April 29 the following officers were elected: John Alden Carpenter, president; Rubin Goldmark, Mrs. H. H. A. Beach, Edwin T. Rice, vice-presidents; William B. Tuthill, secretary; board of directors, the officers and A. Walter Kramer, O. G. Sonneck, Burnet C. Tuthill, and Daniel Gregory Mason.

Mr. Carpenter has not as yet accepted the presidency and no treasurer has so far been elected.

**Saville to Manage Syncopated Orchestra**

James R. Saville, well known manager, who for over a year had done his bit at the Quartermaster's Station, Chicago, has returned to the musical field as manager of the New York Syncopated Orchestra, Will Marian Cook, conductor. The New York Syncopated Orchestra appeared three times in Chicago at Orchestra Hall this season. February 12 was the first time, when 400 people were present; the second concert on April 13 was listened to by 2,500 people, and at the last concert, on Monday, April 28, the "sold out" sign was outside Orchestra Hall, and it is estimated that 2,000 people were turned away from the door. The New York Syncopated Orchestra will begin a transcontinental tour in September.

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**MILDRED BRYARS Mezzo-Contralto****Makes Successful New York Debut****PRESS COMMENTS****NEW YORK TELEGRAPH**

Mildred Bryars pleased a considerable audience at Aeolian Hall in a song recital which disclosed a well-trained and equipped voice. Her French songs were the most fortuitous and elicited the hearty approval of her hearers. Her operatic excursions were delivered with admirable sincerity and commendable diction. Miss Bryars is of fine presence and evident musical scholarship and derived a substantial success from her fine singing.

**NEW YORK TIMES**

Mildred Bryars, a matinee debutante, displayed a low voice of good quality in Beethoven's "In questa tomba" and a score of French, Italian and American composers.

**NEW YORK TRIBUNE**

Her voice is best suited to such music as Beethoven's "In questa tomba" and "Ah, Willow," arranged by Lane Wilson.

**NEW YORK MAIL**

Mildred Bryars, another very attractive young artist, sang in Aeolian Hall, beginning with Scarlatti, through modern French and Italian composers, to an American group.

**NEW YORK EVENING SUN**

In the afternoon Mildred Bryars offered the youth of a good, natural voice to an Aeolian audience. The voice is there and of striking quality. Her program had an interesting percentage of modern work, well and wisely chosen.

**NEW YORK SUN**

Mildred Bryars, mezzo-contralto, gave her first recital here in Aeolian Hall yesterday afternoon. She disclosed a good voice and no little intelligence, with musical feeling.

For information Address Secretary, 318 West 82nd Street, New York

**ERNESTO BERÚMEN****Mexican Pianist**

(APPEARING WITH MME. SCHUMANN-HEINK)

Ernesto Berumen, a Mexican pianist, played during the interims and won round after round of appreciative applause by his mastery of the technique of the piano-forte. His rendition of Brahms' B Minor Rhapsody was especially praiseworthy.—*Linghamton Republican, April 24th, 1919.*

The piano soloist, Ernesto Berumen, is a young artist whose equal is not always heard, even where the time and place demands. Mr. Berumen plays with fine artistry, displaying vigor and alert vitality and gifted musical sense. His reception was enthusiastic and appreciative and it was felt he added distinct excellence to a wonderful evening.—*Elmira Star-Gazette, April 26th, 1919.*

He won the hearts of the audience with his first selection and an encore was demanded, which he gave. This young man is a true artist, with the real musical feeling, and his modest manner made his playing the more appreciated. He seemed to play right to the heart of the people through his instrument. He gave two encore numbers.—*Elmira Advertiser, April 26th, 1919.*

Following Mme. Schumann-Heink, Ernesto Berumen, the famous pianist, appeared and played two numbers. The first was called "The Ballet of the Happy Spirits," by Gluck-Friedman. Berumen played it with such fineness of feeling and gentleness that he expressed the contentment rather than the gaiety of happiness. His other selection in this group was Rhapsody in B Minor, by Brahms. He played it with intensity, but without harshness of tone. Berumen appeared again and played two charming numbers. "Romance," by La Forge, was unusual and beautifully executed, and "Allegro de Concerto," by Enrique Granados, exhibited the pianist's firm touch and clear technique in his quiet, gentle way. Berumen is thoroughly artistic in his work, and made a wonderfully pleasing impression on his audience.—*Elmira Herald, April 26th, 1919.*

Mme. Schumann-Heink was assisted by Ernesto Berumen, a Mexican pianist of marked ability, whose playing met with great favor.—*Boston Globe, April 26th, 1919.*



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Mr. Berumen made a most favorable impression at the piano by a pleasing combination of mechanical deftness and lyric and emotional appreciation. His playing of La Forge's exquisite "Romance" was as appealing a suggestion of musical color and atmosphere as one could wish to hear and feel.—*Boston Herald, April 26th, 1919.*

The piano soloist was Ernesto Berumen, Mexican, who created quite a sensation with his temperamental playing. He seemed to be an artist of moods, now drifting along in some dreamy air, now shifting in sudden transition to the quick measures of a ballet, only to drop back again to the more sombre notes of the visionary. One of his most applauded selections was "Romance," by La Forge. Berumen exhibited extraordinary technique for so youthful an artist, his pedal work calling forth particular commendation.—*Auburn Advertiser-Journal, April 30th, 1919.*

**Concerts and Recitals for 1919-1920**

For Dates and Terms, Write to Mr. Berumen, 220 Madison Avenue, New York City

## CARUSO'S FIRST CHICAGO APPEARANCE IN YEARS CROWDS MEDINAH TEMPLE

Over 6,500 People Hear the Famous Tenor—Assisting Artists, Morgana and Breeskin, Share in Success—Pavley-Oukrainsky Ballet in Notable Program with Philharmonic Orchestra—Singer Gets \$6,500 Verdict for Loss of Voice—Westervelt Pupils in Recital—New Witmark Office—Music College and School Notes

Chicago, May 17, 1910.—Six thousand people and 500 on the stage jammed Medinah Temple on Sunday afternoon, May 17, to hear Enrico Caruso and his associates in a concert, given under the local management of F. Wight Neumann. A special platform had been erected on the stage in order to give a chance to those who came to get a glimpse of the famous tenor. The attendance was a mixed one, as, besides the regular concert goers, one could distinguish other classes of people—those who generally spend their Sundays automobiling or at moving picture shows, but who forsook their usual pastime to hear the king of singers. Caruso was listed to sing the arias "Celeste Aida," "Una Fur-tiva Lagrima" from "L'Elisir d'Amore," and the lament from "Pagliacci." To these three operatic arias he added three encores after each, and by singing "The Star Spangled Banner" at the close of the program, in conjunction with Nina Morgana, he made his contributions to the afternoon more numerous than had been expected by many who did not know the generosity of the great tenor. Certainly he gave his audience its money's worth, singing three of his best operatic arias and then some Neapolitan songs with that abandon and vocal elegance which have made Caruso the singer

he is today. Although the hall is acoustically defective, Caruso sang gloriously, and between numbers he added to his popularity by smiling to many friends and laughing with the public at the antics of one or two of his countrymen, who insisted on asking for the rendition of some of their popular songs.

Caruso, however, did not take all the applause of the day. Elias Breeskin, violinist, and Nina Morgana, soprano, shared equally well. Mr. Breeskin, who has been heard here several times, played beautifully the Wieniawski "Souvenir de Moscow," Chadwick's "Caprice Espagnole," Sarasate's "Zapateado" and Gypsy airs. He, too, was compelled to give several encores at the conclusion of each group. Isaac Van Grove, always in great demand, played, as ever, most artistic accompaniments for the violinist.

Nina Morgana, who, as already announced, is under contract to appear in Chicago with the Chicago Opera Association next season, sang the "Caro Nome" from "Rigoletto" and the "Shadow Dance" from "Dinorah," besides a group including Chadwick's "He Loves Me," a gem from the pen of that prolific writer, Man-zucca, "The Wee Butterfly"; Chaminade's "Summer," and many encores. Miss Morgana's debut in Chicago presaged well for many more appearances. Both singers had the valuable assistance of Salvatore Fucito, accompanist.

### PAVLEY-OUKRAINSKY BALLEt AND PHILHARMONIC ORCHESTRA.

The outstanding feature of the entirely Russian program presented by the Philharmonic Orchestra of Chicago at the Blackstone Theater last Sunday afternoon was the appearance of the great Russian dancers, Andreas Pavley and Serge Oukrainsky, and members of their ballet. Evidence of the large following and popularity of these dancers was the gathering present, which practically filled the theater and waxed unboundedly enthusiastic throughout the numbers. Highly artistic and picturesque, each dance in itself was a masterpiece and the bigger part of the numbers had to be repeated. More graceful dancers, or dancers more skilled in the technique of their art than Pavley and Oukrainsky, would be difficult to imagine. Beethoven's "Danse de Printemps" was beautifully done by Miles, Lumila, Kowak, Romaz and Nemeroff; Oukrainsky and Miss Pfeil were exquisite in Czibulka's "Crinoline Dance"; the new ballet, "Sacred Rites in a Syrian Temple," set to music by Pierné, was done with classic elegance and

style by Pavley and the Misses Kowak and Nemeroff. Of other numbers, Miss Ludmila charmed in Kreisler's "L'Ephemere"; Rubinstein's "Spanish Dance" was effectively danced by Miss Kowak; Pavley and Miss Pfeil did beautiful work in Schubert's "Death and the Maiden"; Brahms' showy "Vagabond Dance" was cleverly interpreted by Oukrainsky, and the interesting program was brought to a brilliant close with Kreisler's "Pastorale" by Pavley and Miss Ludmila. The ballet scored hugely and next Sunday will appear again with the same organization. The orchestra, under Arthur Dunham's forceful lead, played excellent accompaniments for the dancers, besides rendering with fine effect Rimsky-Korsakoff and Tchaikowsky numbers in the first half of the program.

### SUMMER SCHOOL AT COLUMBIA.

Summer school at the Columbia School of Music this year is to be a six weeks' period, beginning June 23. Special work has been arranged in piano, theory, voice and violin as well as teachers' normal training and public school music methods. A special feature of the school is the opportunity for professional musicians to do work in repertory and advanced interpretation. Principal members of the faculty will be in attendance during the period and in addition an interesting course of lectures has been arranged by Clare Osborne Reed, director of the Columbia School, to be given by Walter Spry and A. Cyril Graham. Mr. Spry will give three piano lecture-recitals for teachers. The subjects to be "Modern Methods of Technique"; "Sources of Teaching Material" and "Eminent Composers I Have Heard." Mr. Graham will also deliver three analysis lectures on how to study a fugue, how to study a sonata, and how to study a symphony.

### WITMARK OPENS NEW DEPARTMENT.

M. Witmark & Sons, music publishers, have opened new studios in the Lyon & Healy Building, Suite 619 and 620, exclusively for their Concert, Chautauqua and Lyceum department. C. E. Hudson is in charge.

### WESTERVELT PUPILS IN JOINT RECITAL.

Two of Louise St. John Westervelt's most promising students participated in a joint recital on Thursday evening at the Columbia School Recital Hall and proved once more the efficiency of that prominent vocal teacher's tuition. Those taking part in the program were Ethel Edith Jones, mezzo-soprano, and Charlotte Bergh, soprano. Both have been heard often by this writer and upon each new hearing show marked progress, the result of careful and serious development along the proper lines. In the numbers heard by this reviewer, which included "The Spring Song of the Robin Woman" and "Her Shadow," from Cadman's "Shanewis," two Fourrain numbers and Duparc's "Lament," Miss Jones disclosed her admirable voice to splendid advantage, singing with skill, charm and excellent taste. She scored hugely with her auditors. Miss Bergh's bell like tones rang clear and true in the "Shadow Song" from "Dinorah." A group containing "Oxana's Song" (Rimsky-Korsakoff), Tchaikowsky's "The Canary," Duparc's "Extase" and Fourrain's "Les Norwegiennes" showed what can be accomplished by a conscientious and diligent student with as conscientious and diligent a teacher. Both singers blended their voices in duets from "The Magic Flute" and "Lakmé," singing beautifully and charmingly to a delighted audience. Miss Westervelt can feel pride in the achievements of both these young singers, who will undoubtedly continue along the road to success, doing their able mentor as well as themselves credit.

### \$6,500 AWARDED SINGER FOR LOSS OF VOICE.

A verdict of \$6,500 damages was returned by a jury in the Superior Court this week in favor of Dell D. Nichols, a former singer, who sued Dr. D. A. K. Steele for \$50,000. Miss Nichols testified that after an operation performed by Dr. Steele she lost her voice.

### BUSH CONSERVATORY NOTES.

Sanford Schlusell, pianist; Loris Gratke, violinist (pupil of Richard Czornyky); and Louise Boedtker, soprano, furnished the recital given at Bush Conservatory Saturday afternoon, May 10. Ruth Bradley supplied the accompaniments.

Piano pupils of Mrs. Mabelle Perkins gave a recital in the new building at 839 North Dearborn street, May 17. They were assisted by pupils of the violin and expression departments.

### CHICAGO MUSICAL COLLEGE NOTES.

One of the arrivals from service overseas last week was Edward Collins. Mr. Collins is now a member of the Chicago Musical College faculty and he will take up his work at the beginning of the summer session, June 30.

In order to make the work in their classes as interesting and as practical as possible to the students, the guest-teachers who will give instruction during the summer session of the Chicago Musical College have prepared a unique schedule of artistic labor which their pupils will work on previous to their arrival in Chicago. Percy Grainger, for instance, in order to enable his prospective pupils to benefit from their study with him to the greatest possible extent during the five weeks' course at the Chicago Musical College, has compiled a list of pieces which are especially adapted to the study and acquisition of certain special effects and technical pianistic resources that are of paramount importance and necessity to the performer and teacher of modern pianoforte music.

In the seventh grade competition in the piano department of the college, which took place last Monday, the diamond medal was awarded to Adelaide Berkman and

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has been booked for twelve dates in February and March for the following lectures, with musical illustrations:  
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Woman, in Her Relation to Music and Musicians.  
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the gold medal to Margaret K. Aiken. Silver medals were awarded to Diana Lipschitz, Imogene Thompson, Frances Johnston, Estelle Adelman, Anna Levin and Mary Redders; honorable mention to Kathryn Loren and Lillian A. Levinson.

Felix Borowski conducted two of his orchestral works at the concert given by the Minneapolis Symphony Orchestra at Elgin (Ill.) on Thursday.

The concert by the Chicago Musical College in Ziegfeld Theater, Saturday morning, was presented by students in the piano, vocal and violin departments.

JEANNETTE COX.

#### De Phillippe Soloist with Seattle Symphony

Dora De Phillippe's tour in the West and on the Pacific Coast, which was begun in March, has been augmented by several engagements in the Northwest and which will keep the soprano from returning to New York until a little later than was scheduled. While en route to San Francisco she was asked to stop off at Seattle, where she was soloist with the Seattle Symphony Orchestra for its second concert and at which she sang an aria from the "Queen of Sheba," besides a group of French songs. It is of interest to learn that to many Seattleites Mme. De Phillippe was no stranger, for they had heard her some years ago when with the Savage Opera Company she was heard in "Madame Butterfly" there.

Before leaving Seattle she also sang at a monster rally, at which 5,000 people attended. The Seattle Times said of her work: "Spirited was Mme. De Phillippe's singing of the 'Queen of Sheba' cavatina with climaxes to which she rose admirably. Mme. De Phillippe was enthusiastically received and was particularly successful in her mezza voce and soft voice work. There was true dramatic emphasis and much light and shade in everything she sang."

#### Ancient Instruments' Season Limited

Richard Herndon, general secretary of the French-American Association for Musical Art, who has just arrived in Paris, cabled back to advise his office to cancel all dates for the Society of Ancient Instruments except in November and December, 1919, and January, 1920, owing to engagements abroad which will prevent the organization from remaining in this country the entire coming season. An idea of the popularity of the society may be had from the fact that, owing to its previous success there, Detroit has already engaged it for three dates next winter and is negotiating for a fourth if it can be arranged.

#### Thirty-nine Times Across for Baker

Charles R. Baker, co-manager with Fortune Gallo of the San Carlo Opera, is about to go to California, and the journey will be his thirty-ninth transcontinental trip, fifteen of them having been in the interests of the San Carlo organization. Mr. Baker's chief work is in advance of the company and to his incessant labors and unflinching resourcefulness is due a great measure of the sensational success which the San Carloans achieved this winter.

#### Prominent Soloists at Masonic Concert

At a concert to be given at Carnegie Hall, New York, on the evening of May 24 for the benefit of the Masonic Hospital, several prominent soloists will appear, among them Florence Macbeth, Sophie Braslau, George Baklanoff, Max Rosen and Moissaye Boguslawski.



Photo by Mishkin

## VAHRAH HANBURY

### SOPRANO

Direction, EVELYN HOPPER  
Aeolian Hall, - - - New York City

#### Soder-Hueck Vocal Training Proves Successful

That the Soder-Hueck vocal training and coaching leads to an ever growing success is best proven by the many splendidly equipped singers who are much in demand and known through their capability and bel canto art.

George Reinher, the popular American tenor, only a few months ago released from the army, is constantly filling engagements. On April 27 he gave his third song recital at the Princess Theater, New York City, for a sold out house, meeting with his usual success. Mme. Soder-Hueck entertained the singer and his many admirers at a reception at the Metropolitan Opera House vocal studios after the occasion. Mr. Reinher has established a reputation as an intelligent and skillful artist, and he possesses a tenor voice of rare timbre. In fact, he ranks with the most popular singers of the younger generation, and his well chosen programs of unusually interesting compositions always attract a large and distinguished audience.

Harvin Lohre, the Russian tenor, gave a recital at the McAlpin Hotel on May 4 before an audience of about 700 people. He was ably assisted at the piano by Rhea Silberta, the gifted composer. Mr. Lohre, who joined the Soder-Hueck studios last season, after years of public work, to overcome a certain heaviness and faulty voice production, surprised everybody with the remarkable improvement in facility and resonant freedom in his naturally beautiful voice. Mr. Lohre sang old Italian, English and American songs, including a group of Miss Silberta's songs, which were beautifully interpreted. Miss Silberta is not only a gifted composer, but a splendid accompanist, whose assistance at the piano added greatly to the success of the afternoon. Bradford Kirkbride, the baritone, is the leading man in "Gloriana," the Klaw and Erlanger show now on tour with Fritz Scheff. Marian Campbell, soprano, in an operatic act on the Keith circuit, is touring the country. She was formerly leading lady with Walter Heckman, the operatic tenor, also a Soder-Hueck trained singer, who was killed in the Argonne Forest drive while serving in France. Elsie Lovell-Hankins, the charming contralto, who in March appeared as soloist with the Boston Symphony Orchestra at Brockton, Mass., filled several Long Island private engagements recently, also one at Yonkers, N. Y. She sang at a special service at the Staten Island Harbor Church, where she was soloist for a number of years. Miss Lovell, who will live in Providence with her husband after his release from the army, where she has a splendid church position, will continue to fill concert engagements. Julia Meade Starkey, contralto, who received excellent press notices while on tour last winter with Walter Mills, the American baritone, is at present in France with the Y. M. C. A. Overseas Theater League, filling a six months' engagement. Walter Mills, as usual, is busy filling his continuous engagements and is growing very popular through the excellence of his finely trained voice. The same may be said of Dorothy Beach, the mezzo-soprano. Francesco Caruso, the young Italian tenor, who is touring the country in an operatic act, writes from Chicago that he soon expects to return to New York for some extra work in coaching with Mme. Soder-Hueck, his "inspiring vocal master." Florence T. Martin claims that her recent successes come as a result of the training that she has received from Mme. Soder-Hueck, and many more successful pupils might be mentioned, but space forbids. William Brisbane, the tenor, comes over from Philadelphia weekly to take advantage of Mme. Soder-Hueck's method.

A summer course will be conducted by this well known pedagogue for teachers, artists and students, beginning June 12.

#### Grace Wood Jess in California

No one who has appeared in California has expended her talents more prodigally than Grace Wood Jess, who recently gave one of the finest, most exquisite programs heard here in years. Miss Jess is so good to look at, her singing so much a thing of the spirit, elusive, with delicate artistic perception that she satisfies every sense of an audience, cultivated, keen and critical. Her musical knowledge is undeniable; her folksongs are just what the name implies—songs of the folk—no over-decorativeness to disguise their natural beauty. Her supremacy as a character singer rests in the depths of a personal devotion to her art. Her repertory is inexhaustible and composed of rare poems of life. Going from England to Ireland, and then to negro spirituals; then singing the notable French folksongs, the gifted artist went through her difficult program with delightful ease.

But it is not alone the singer's voice that makes her distinguished. Nor is it alone her beauty and winsome grace, nor her clever interpretation, nor her quaint gowns, for Miss Jess has something else with which to fascinate—it is her hands. One is perfectly spellbound by her beautiful hands, that accompany her voice as a rich violin obligato accompanies a singer. They translate the most subtle impressions of her French selections, and like the hands of her great teacher, Yvette Guilbert, are sometimes guilty of audaciously attempting to out rival the singer and the song. As a singer, Miss Jess has all the vocal virtues—tone quality, melody, interpretative range and sympathetic understanding. For her plantation melodies and her Kentucky mountain folksongs she is adorable in a billowy silk gown once worn by Mrs. Abraham Lincoln and given to Miss Jess by a member of the Lincoln family. One might go into raptures over the gown that the singer wears for her French songs—Melodies Populaires des Provinces de France—but it really is her quaint loveliness and ability to wear such creations that makes her such a graceful picture. It is a matter of subtle shades, nuances of the spirit, the imperceptible lights and shadows of personality that makes the audience feel the spiritual mystery of the woman in yards and yards of rustling taffeta and rich embroidery.

Hers is a program long to be remembered.

#### Stadium Orchestra Incorporated

From the list of charters granted at Albany last week: "Stadium Symphony Orchestra, New York City. To give concerts and maintain a symphony orchestra. Capital, \$500. Directors—Edward F. Anderson, Alfred F. Seligsberg and Marie Volpe. 70 Fifth avenue, New York City."



## EMMA ROBERTS

### Mezzo-Contralto

"One of the most satisfying artists now to be heard in the concert world."—*New York Tribune*, Jan. 8, 1919.

#### WHY?

##### BECAUSE

Her voice is full throated and luscious.  
—*New York Sun*.

##### BECAUSE

She knows how to sing artistically.  
She paints with her voice.—*New York Times*.

##### BECAUSE

She selects music that has beauty and distinctive character and interprets it with the superb intelligence that makes her a truly great artist.—*New York Evening Mail*.

##### BECAUSE

Her work is very musicianly, her enunciation superb and she brings to the interpretative side of her task a rare comprehension.—*Pittsburgh Dispatch*.

##### BECAUSE

Her tone is of luscious natural timbre, with a wealth of color.—*Chicago Tribune*.

##### BECAUSE

Voice, temperament, style—all the needed attributes of an interpreter of lyrics are hers in rich measure.—*Cleveland Plain Dealer*.

##### BECAUSE

She has a voice of heroic proportions and beautiful quality.—*Detroit Free Press*.

##### BECAUSE

Technically this singer stands in the forefront of her profession.—*New York Sun*.

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## YSAYE AND ELMAN DRAW CAPACITY AUDIENCE AT BOSTON OPERA HOUSE

**Violinists Warmly Applauded in Joint Recital—Longy School Commencement Occasion for Program of Extraordinary Interest—Ethel Frank Notably Successful as Guest Artist—Fredric Fradkin and Felix Fox Please in Plymouth—"Pops" Liked as Much as Ever—Well-Balanced Programs Attract Huge Crowds—Laura Littlefield and Raymond Allan Score in Quincy Concert—Conservatory Notes**

Boston, Mass., May 18, 1919.—The vast spaces of the Boston Opera House could hardly accommodate the multitude of musicians and music lovers that braved the rain last Sunday night and flocked to the unique two violin recital given by the renowned virtuosi, Eugene Ysaye and Mischa Elman. The longest memory for concerts in this city does not recall an event when two such eminent violinists as Ysaye and Elman have played together in a similar concert. And it is an interesting commentary on the state of music appreciation in Boston that the relatively unknown and unostentatious pieces that comprised the program—four substantial works, each of several movements—were rewarded with applause which, in spontaneity and volume, has seldom been surpassed in local concert halls. Three of the numbers heard were eighteenth century classics—a Mozart concertante with a spirited finale, a Handel sonata in E major, and Bach's concerto in D minor—all three works delightfully replete with the frank melody, the verve and brilliancy that characterize music from eighteenth century pens. The last number was a charming suite, op. 71, by Moszkowski. The violinists were assisted by an excellent pianist, Josef Bonime, who played splendid accompaniments.

It is indeed late in the day to describe the individual abilities of Mr. Ysaye and Mr. Elman. The infallible technic and sound musicianship that have always stamped their solo work were everywhere evident in the masterful interpretations with which they regaled their admiring listeners. The two violinists balanced nicely, and their instruments blended remarkably well, notwithstanding the perverse concert weather. The extraordinary performance of the eloquent Bach concerto—particularly the beautiful largo—will not soon be forgotten by those who were fortunate enough to be present. In response to the sustained applause of their hearers, the violinists added another two violin number—full of pizzicato and double stopping passages—which excited further admiration. Mr. Bonime's musicianly work at the piano merited the highest praise.

### LONGY SCHOOL COMMENCEMENT CONCERT.

The traditionally high standard of excellence that marks the activities of the famous Longy School was more than maintained at the annual commencement concert given by instructors and members of the school Saturday afternoon, May 10, in Steinert Hall. This concert has become one of the outstanding musical events of the year in Boston, and a very large audience was interested throughout the well varied and unusual program which Georges Longy, the distinguished head of the school, had arranged. For the opening number, Renée Longy exhibited anew her sterling pianistic abilities in a transcription by Moor of Bach's prelude and fugue in A minor. She was followed by Charlotte Williams Hills, the well liked soprano, who gave much pleasure by her intelligent rendition of three modern French songs—"Les Danaïdes," René Lenormand; "Berceuse du Moissonneur," F. Casadesus, and "Le Soleil et la Mer," Felix Fourdrain. The third number was a charming andante and scherzetto for flute, violin and piano, from the works of Henri Rabaud, played on this occasion by Messrs. C. Demailly, flute; F. Thillois,

violinist—both of the Boston Symphony Orchestra—and Mlle. R. Longy, pianist. After Mr. Longy had presented diplomas and medals to the graduating solfeggio pupils, he made the first public announcement of his stimulating project for a Boston Musical Association to be established on the same lines as the French Société Nationale de Musique, reference to which will be found in a special article in this issue.

Georges Mager, a pleasurable tenor, began the second part of the program with two songs—"Sonnet Païen," by Gustave Doret, and "A Mules," by Charpentier. He was followed by Georges Miquelle, the admirable new cellist of the Boston Symphony Orchestra, who, with Miss Longy, played Handel's beautiful sonata in B flat major, for cello and piano, in which both artists appeared to good advantage. Miss Longy demonstrating her brilliant style and limpid clearness of tone, and M. Miquelle his faultless technic and lovely tone.

### ETHEL FRANK THE LONGY GUEST ARTIST.

As is customary at Mr. Longy's concerts, a distinguished guest-artist—this year Ethel Frank, the charming lyric soprano—concluded the concert. Miss Frank's



ETHEL FRANK.

songs provided her with ample opportunity to disclose again those vocal gifts which prompted Henri Rabaud to exclaim, after hearing her as soloist with the Boston Symphony Orchestra this year: "That was one of the most enjoyable experiences I have had in America. It will serve as my inspiration until I return to France." Miss Frank's interesting pieces included two songs with orchestra—Defosse's tuneful "Romance sans Paroles" and Erlanger's depressingly sad and melancholy "Une Nuit dans l'Isba," both numbers revealing the marvelous colorings and fascinating pianissimo of which her voice is capable. Rhéné-Baton's dramatic "La Mort des Amants" (cello obligato played by M. Miquelle) was effectively sung, its interpretation being marked by the emotional understanding which characterizes Miss Frank's singing. Erlanger's spirited "Carnaval," its true carnival atmosphere, infectious indeed, was an appropriate closing number of her group. The singer was warmly applauded and recalled several times.

An account of the Longy concert would be incomplete without specific mention of the altogether irreproachable accompaniments played for the singers by Mary Shaw Swain, inasmuch as the success of the soloists was aided, to a considerable degree, by the splendid musicianship and the intelligent appreciation of the spirit and significance of each song that mark Mrs. Swain's work.

### INNOVATIONS INCREASE POPULARITY OF THE "POPS"

Boston may be weary of this or that, but it is not weary of the "Pop" concerts. The first two weeks have served for all the forces at Symphony Hall, ministering to the ear and the palate, to find the just pace of popularity. Innovations have been tried and traditions retried. The public likes the newly installed waitresses and apparently does not grieve over the absence of popful drink; it likes to hear solos by the virtuosi of the Boston Symphony Orchestra in its summer guise; it is delighted with Mr. Jacchia's programs as thoroughly as it is stimulated by his fervor. No previous conductor of the "Pops" has filled the programs with so widely ranging a repertory or kept the orchestra at such a high pitch of excellence. Mr. Jacchia knows the art of discriminately mixing musical styles into an enjoyable evening's entertainment, setting music of popular appeal beside music from the category labeled "Classic." Selections from current musical plays and operettas, waltzes and other dance tunes, melodious or humorous trifles, familiar overtures, fantasias that sum up the well remembered parts of popular operas—all stand side by side on Mr. Jacchia's lists. That the public ap-

proves is indicated by the huge audiences that flock nightly to Symphony Hall.

### FRADKIN AND FOX IN PLYMOUTH CONCERT.

Fredric Fradkin, concertmaster of the Boston Symphony Orchestra, and Felix Fox, pianist, combined their talents for a joint recital at Plymouth, Mass., Tuesday evening, May 13, under the auspices of the Plymouth Teachers' Club. Together they played Beethoven's sonata, op. 24, and Franck's sonata in A major. For solo numbers Mr. Fox was heard in Rachmaninoff's G minor prelude, Chopin's ballade in G minor, Debussy's "Jardin sous la pluie" and Liszt's twelfth rhapsody, and Mr. Fradkin, in Kreisler's arrangement of Paganini's prelude and allegro, a berceuse by De Grassi, Gossec's "Tambourin" and Sarasate's Gypsy airs.

Reports from Plymouth indicate that the familiar abilities of these well known artists were effectively manifested in their interesting and exacting program, and that their audience was very enthusiastic—essentially the same report that has followed the appearance of these excellent artists in other cities. Wendell H. Luce, Mason & Hamlin Building, Boston, is booking Messrs. Fradkin and Fox for next season and for a few remaining dates in June and July.

### LAURA LITTLEFIELD AND RAYMOND ALLAN WIN SUCCESS.

Laura Littlefield, soprano, and Raymond Allan, tenor, won a signal success when they gave a joint recital in Quincy, Monday evening, May 5, under the auspices of the Quincy Teachers' Association. Mrs. Littlefield, who is just completing her busiest season, sang pieces by Burleigh, Komzak, Fiske and Willby, also old English airs and Revolutionary songs arranged by Endicott. Mr. Allan was heard in songs from Henschel, Cadman, Dunn, Burleigh, Schneider, Kahn, and in the aria, "Le Rève" from Massenet's "Manon." Mrs. Littlefield and Mr. Allan combined forces for the duet, "Parle moi de ma mère," from "Carmen." These artists appeared under the management of Wendell H. Luce.

### CONSERVATORY NOTES.

A lyric action recital (in costume) by students of the New England Conservatory dramatic department under direction of Clayton D. Gilbert was given in Recital Hall, Friday evening, May 16, and Saturday evening, May 17. National and racial songs figured prominently in the program with interpretative action. One of those who appeared for the first time at a Conservatory recital and who made a fine impression was Minerva Blanchard in a suite of Granville Bantock's "Songs from India," and of "Miniatures from Ireland," the poems by Padraic Colum and music by Herbert Hughes. Cornelia Miller, of St. Louis, who has made a study of Scandinavian literature and music, presented a series of Norse folksongs, after Grieg, Kjerulf and Soderberg. Josephine Strassner did two of Herman Lohr's "Songs of the Southern Isles," and Spanish songs with dances were rendered by Myra Blaker, Miss Strassner and Julia Perry. "Pierrette's Dancing Lesson," from "The Motley," by Herbert Oliver, was given by Miss Perry and Mae Torrance. The music was under direction of Charles Bennett of the faculty. The costumes were designed by Dorothy Wellington, formerly of the design department of the Museum of Fine Arts School.

The dramatic department also gave its usual Friday afternoon recital in Recital Hall yesterday afternoon, the program including an original program by Margaret Landon, called "Auntie Chloe's Dream," "The Burglar and the Cat," a one act comedy by Margaret Cameron, and selections from current light operas. J. C.

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"It is a long time since a so timely, attractive and effective choral work has come to our attention."—*Musical Courier*.

"It is by far the best choral work Mr. Hadley has given the world, and it should prove very successful, for conductors of choral societies have been looking for just such works, concise, with lofty music that has character."—*Eusebius G. Hoot, Nashua, N. H.*

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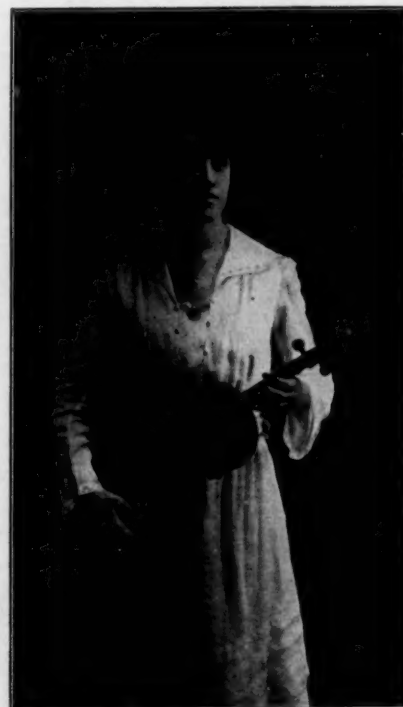
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**Mana-Zucca Composes "Wistaria" for Piano**

Mana-Zucca is best known as a song composer, but that she can write very gracefully and understandingly for the piano is proved by her "Wistaria," just sent in for review by the Boston Music Company. It is a charmingly melodious number, of third to fourth grade in difficulty, with just enough technical demands to make it worth while as a teaching piece, and the tunefulness which recommends it to hearers and indi-



MANA-ZUCCA,  
Pianist and composer.

cates its value as a number for a pupils' recital. Its style makes one quite agree with the New York critic who recently referred to her as the "Chaminade of America." It has all the famous French woman's grace and fertility of melodic invention. The main theme is bright and fresh, with much ornamentation, while the trio has an attractive songlike melody in excellent contrast. Mana-Zucca dedicated the composition, which has all the elements of popularity in it, to Hunter College, New York, and Prof. Henry T. Fleck, director of the music department of the college, sent her the following graceful acknowledgment, although he is not personally acquainted with the composer:

HUNTER COLLEGE OF THE CITY OF NEW YORK,  
HENRY T. FLECK, MUSIC DEPARTMENT,  
PARK AVENUE AND SIXTY-EIGHTH STREET.

January 27, 1919.

MY DEAR MANA-ZUCCA: Surely no one but a charming person could write such a charming composition as "Wistaria," which, I note, is dedicated to Hunter College. I have tried the composition through and was so delighted with it that I shall orches-

trate it and play it some time at one of our public concerts with a professional orchestra. I appreciated your kindness in sending it to me, and in return offer my sincere thanks and admiration for your undoubted gifts as a composer. Very sincerely,  
(Signed) HENRY T. FLECK.

**Althouse Gives Recital in "Three Acts"**

Austin, Tex., May 6, 1919.—Probably the first concert of its kind ever "seen" and heard was given here last night, when there was presented a recital in "three" acts at the Hancock Opera House. The cast:

Tenor ..... Paul Althouse  
Pianist and accompanist ..... Sol Alberti  
Stagehand ..... Major Herbert Hall

**SCENES**

Act I ..... Interior scene  
Act II ..... Exterior scene (looked like a street in St. Louis)  
Act III ..... In a motion picture house

In the first act Mr. Althouse sang his first group and Mr. Alberti played his first group (not much noise in the beginning of this act, but the agitation grew toward the end of Mr. Alberti's numbers). In Act II Mr. Althouse sang two more groups in these new surroundings (agitation grows more intense and soon it breaks out in all its fury), which caused the artists to tremble as to its outcome. They waited some time before they had courage enough to resume the next act. In Act III Mr. Alberti was discovered before a white motion picture screen and played a number (storm subsides). Just before Mr. Althouse's final entrance the agitation ceased and the recital finished in a blaze of glory. However, the artists were all worn out from the excitement of the evening.

Cause of the production—the elements.

"Oh, didn't it rain?"

This particular opera house has a tin roof over its stage, and when it rained—??—

Major Wall suggested the idea of letting down one of the front drops to see if it would deaden the terrific noise. The suggestion was carried out, but as if in answer to the attempt at conquering the elements, the storm grew fiercer. Major Wall suggested another drop in front of the one already lowered. The only drop to let down was the picture screen, and the storm, deciding that it had at last been conquered, decided to quit—and it did.

Here endeth the play!

**Adelin Fermin Coming to New York**

The MUSICAL COURIER learns that Adelin Fermin, who for the past nine years has met with consistent success as a member of the faculty of the vocal department of the Peabody Conservatory of Music, Baltimore, will open a studio in New York the coming season. Mr. Fermin will not, however, entirely sever his connection with the Peabody Conservatory, teaching three days a week in his New York studio and the remaining time in Baltimore.

**Diaghileff Ballet to Visit Paris**

The season of the Diaghileff Ballet Russe in London is proving a tremendous success. The company will play there until the end of the July, going afterward to Paris to open a season in September at the Apollo Theater which will extend into January, 1920. Lydia Lopokova is now the première danseuse of the organization.

**Meyer Kanewsky Doing His Bit**

Cantor Meyer Kanewsky, whose recent song recital at Carnegie Hall proved to be a great success, has been spending considerable time entertaining the boys at the various camps, having volunteered his services. He recently appeared at Camp Upton, where he sang to the boys of the 77th Division, who heartily appreciated his services.



MEYER KANEWSKY AND HIS DAUGHTER ROSE  
Surrounded by some of the boys of the 77th Division,  
Camp Upton.

He is a true American in every sense of the word and is always willing to sing on any occasion for the benefit of his country. He has also been active in disposing of a great many Victory Bonds, and will continue this aid until the drive is over.

## ROBERT QUAIT

### TENOR

**Appreciations**

April 28, 1919.

Mr. Quait came through with flying colors and by his rendition of the trying aria from "Arminius" proved conclusively that he is capable of doing any of the standard works for lyric or robust tenor.

A. D. WOODRUFF,

Mus. Dir.  
N. Y. Univ. Glee Club,  
Phila. Orpheus Club,  
Newark Lyric Club, etc.

May 4, 1919.

Robert Quait made good in two performances of "Messiah" and again, on practically a moment's notice, in the Verdi "Requiem," convincing by so doing a fine voice and admirable dependability.

HARRISON M. WILD,

Mus. Dir.  
Chicago Apollo Club,  
Mendelssohn Club, etc.

May 1, 1919.

Mr. Quait has an excellent voice which he uses well. He is already a very valuable addition to the oratorio tenors and will undoubtedly make his mark.

F. J. WESSELS,  
Mgt. Chicago Sym. Orch.

May 8, 1919.

I have heard many expressions from those who are qualified to judge, commenting upon the wonderful voice of Mr. Quait. He showed splendid style and created a most favorable impression by his art and charming personality.

WALTER R. STONE,  
Mayor of Syracuse.

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"Novelty and charm . . . appearance strikingly artistic. . . . Rarely have Debussy's songs been heard to such advantage in our concert halls."—N. Y. Evening Post.

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## LOUISVILLE CELEBRATES PEACE JUBILEE WITH MAY MUSIC FESTIVAL

Under Auspices of Fine Arts Association—Minneapolis Symphonic Orchestra Supports Ensemble Traditions  
—Matzenauer, Levitzki, Dambois and Copeland Bring Inspiring Musical Message

Louisville, Ky., May 8, 1919.—The Peace Jubilee May Music Festival, which closed here last night, was a most gratifying success in every way and the five concerts given on Monday, Tuesday and Wednesday were greatly enjoyed by large audiences. On Monday afternoon the Minneapolis Orchestra, directed by Emil Oberhoffer, opened the festival programs. Although somewhat reduced in numbers, the orchestra gave a beautiful rendition of César Franck's symphony in D minor, the other orchestral numbers being the "Danse Macabre" of Saint-Saëns, with a violin solo by Guy Woodard; two excerpts from Cadman's "Shanewis" and Dvorák's overture "Carnaval." The soloists were Albert Lindquest, tenor, and Harriet McConnell, contralto. Mr. Lindquest sang an aria from "Salvator Rosa," with La Forge's "To a Messenger" as an encore. His interpretative ability is good, and he made a pleasing impression. Miss McConnell sang "My Lyre Immortal," Gounod, and "Values," by Vanderpool, in a voice which promises to be far above the average.

At the night concert Monday the Beethoven fifth was played, and in this the absence of important instruments was apparent. Mr. Oberhoffer's readings are always interesting, and in spite of the gaps among the men the symphony was well received. The theme and variations by Tchaikowsky is interesting in following the chief motif through its various "avatars," the remaining orchestral offering was the "Caprice Espagnol" by Rimsky-Korsakoff. Emma Noc, a Kentucky girl, was the vocalist, her selection being "Ritorna Vincitor," from "Aida." Miss Noc has been singing with the Chicago Opera Association and has been re-engaged for more important roles next season. Her voice indicates dramatic possibilities, and she sang the famous aria with that variety of tone color which reveals a singer's artistic appreciation. Her encore was Cadman's "At Dawning."

### LEVITZKI THE SENSATION.

The sensation of the evening—indeed, of the whole series of concerts—was the playing of Mischa Levitzki.

sixth, robed in white, representing the spirit, and the whole was full of profound spiritual suggestion. The Chopin "Valse Brillante" was also given by the whole group, and a suite of Schubert waltzes, afforded opportunity for a number of duets and trios that were enchanting in their lightness and grace. In the two "Amazon Dances" from "Iphigenia in Tauris" the nymphs and naiads were transformed into warlike damsels, and the concluding number, Schubert's "Marche Militaire," was a splendid exhibition of martial symbolism. Eight Chopin compositions were given as solo dances, the most characteristic of these being the "Butterfly Etude," in which Lisa distinguished herself by her exquisitely ethereal interpretation of the music. The entire spectacle was a joy to the eyes and was received by those assembled—the theater being crowded to the doors—with the most fervent demonstrations of pleasure.

### COPELAND A MASTER OF STYLE.

Mr. Copeland's playing—coming directly after Levitzki—gave the audience opportunity to study the extremes of pianistic art as typified by these representatives of different schools. Levitzki electrifies, astounds, bewilders with his power, his velocity, his torrential sweep and rush. Copeland's art is to lure the spirit, to enchant the senses, to express sheer beauty and loftiness of sentiment. Each is the master of his own style. Mr. Copeland's selections were the first movement of MacDowell's "Sonata Tragica," Amani's "Orientale," "Gnosien," by Satie, a group of Debussy compositions, and another of Spanish dances by Granados, Grovlez, Albeniz, Turina and Chabrier.

### ELMAN FLAYS TO A BIG AUDIENCE.

On Wednesday afternoon Elman was the soloist, attracting one of the largest audiences of the series. Other violinists may come and go, but Elman still remains sole master of that tone which he seems to capture out of the atmosphere, instead of producing it through the prosaic impact of bow on string. He played the Mendelssohn concerto as only he can play it—especially the last move-

Dambois, and the last the "Agnus Dei" by Bizet. It was in combination with the cello that her voice showed at its best, the blending of the voice and the instrument affecting the hearer like the sight of some noble painting in which the artist has expressed, through the harmony of his coloring and the perfection of line, a lofty and uplifting ideal.

### DAMBOIS' ART CONVEYS MUSICAL MESSAGE.

Maurice Dambois made as strong an impression in his way, as Mme. Matzenauer in hers. His is the virtuosity that obliterates all thoughts of mere technical dexterity and concentrates the attention upon the musical message he conveys. Like Mme. Matzenauer, he is absolutely free from classifying limitations and makes every composition his own, whether it is the Handel adagio or the Schubert berceuse or the "Papillons" of Popper. He has a way of turning his head aside and just letting his fingers and the strings play along by themselves that is very suggestive and attractive. He played the Saint-Saëns concerto in A minor; air and variations, Haydn; melody in F, Rubinstein; nocturne, Chopin, and a "Caprice Russe" of his own composition, besides the three numbers previously mentioned. He was admirably supported on the piano by Isaac Van Grove, while Emil J. Pollak was equally successful in accompanying Mme. Matzenauer.

### FINE ARTS ASSOCIATION GIVES FESTIVAL.

The festival was given by the Louisville Fine Arts Association, of which Arthur D. Allen is president. Ona B. Talbot, as managing director, received many testimonials of appreciation from those who are indebted to her enterprise for this delightful series of concerts.

K. W. D.

### A. Y. Cornell Pupils Hold Church Record

Sixty of the pupils studying with Alfred Y. Cornell are holding good church positions in various cities. Elliot Shaw, baritone, has succeeded the late Hartridge Whipp as soloist at the Munn Avenue Presbyterian Church of East Orange, N. J., and George Craig, another baritone, sings at the Westminster Presbyterian Church of Bloomfield, N. J. Edward Hosmer has been re-engaged at the West End Presbyterian Church for the season of 1919-20, and Pauline Wilson has been substituting for Adelaide Fischer at the Memorial Presbyterian Church, Shewis Elmer, organist. William Onley, tenor, has been singing at the James M. E. Church, but is now engaged for the Hanson Place Baptist Church of Brooklyn. Two sopranos who have secured new church positions are Ella Fowler

Mr. Seagle has engaged for this season Salvatore Isorel (Opéra-Comique, Paris) and Beatrice La Palme (Opéra-Comique, Paris; Royal Opera, Covent Garden, London) to coach French and Italian operatic repertory.

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He simply whirled people off their feet with his tempestuous playing of the Saint-Saëns concerto in G minor. He does impossible things with an ease that takes away the hearer's breath, and the audience broke out into a perfect storm of cheers and bravos when the last chords sank into silence. He was recalled again and again, playing Schubert's "Marche Militaire" and—when the people refused to let him go—the sixth Liszt rhapsody. No pianist has ever aroused a Louisville audience to such a demonstration. He is like some tremendous elemental manifestation and leaves one stunned at the splendid vitality of his playing. The accompaniment to the concerto was one of the most beautiful achievements of the orchestra.

On Tuesday night the Duncan Dancers and George Copeland occupied the program. The dancers, Anna, Theresa, Irma, Lisa, Margot and Erica, first presented the classic ballet from "Iphigenia in Aulis" in ensemble, delighting the spectators with their grace and the beauty of their grouping. The next ensemble dance was the Chopin funeral march, which was, in many respects, the most impressive offering of the evening. The action symbolized the liberation of the spirit from the body, five of the dancers being clad in richly dark purple robes, the

ment, whose silvery arpeggi seemed to melt into the air. His other numbers were the Faust fantasia of Wieniawski; "Intrada," Desplaines-Nachez; Turkish march, Beethoven-Auer; "Serenata," Rachmaninoff-Elmar; "Sicilienne and Rigaudon," Francouer-Kreisler, and Sarasate's "Gypsy Airs." Besides these he gave numerous encores in response to the insistent demands of his audience.

### MATZENAUER'S DOZEN NOTES SUBJUGATE AUDIENCE.

Margaret Matzenauer made her first appearance before a Louisville audience on Wednesday night, and it simply



ONA B. TALBOT AND MAURICE DAMBOIS.

fell down and worshipped before her. Her indescribably thrilling and gorgeous voice, her splendid personality, the rich atmosphere which she seems to carry with her completed the subjection of her hearers before she had uttered a dozen notes. In her opening number, Secchi's "Lungi dal caro bene," the vibrant sonority of her voice carried all hearts with its profound emotion, and the next minute those same hearts were tripping to the rhythm of Handel's "Lusinghe piu care" with its trills and roulades. She seems equally at home in every phase of the vocalist's art, from the somber aria, "Ah, mon fils," to the delicious suavity of Grieg's "Summernight." She gave two numbers with the cello obligato, the first being a "Prière" by

Kline, at the Church of the Advent, New York, and Emily Heilman, at the Church of the Redeemer, Newark, N. J.

Out of town pupils who are holding positions of a similar nature include: Earl Warner, baritone soloist at Chicopee (Mass.) M. E. Church; Bessie Guy Holmes, contralto soloist at Highland Baptist Church, Springfield, Mass.; Lulu Roberts, soloist at State Street Baptist Church, the same city; Ralph Spittal, tenor at the Second Baptist Church of Holyoke, Mass., and William Spittal, soloist at the North Congregational, same city. Two other prominent artist-pupils of Mr. Cornell's are Charles Hart, who has already won success as a concert singer, and Forrest Lamont, tenor of the Chicago Opera Association, who has been re-engaged there for next season. Mr. Lamont achieved much success on April 29 when he appeared at the Richmond Festival.

### Haven Elected New Metropolitan President

George G. Haven was elected president of the Metropolitan Opera and Real Estate Company at the annual meeting of the board of directors held May 14, succeeding the late Augustus D. Juilliard. Henry A. C. Taylor was re-elected vice-president; and George Henry Warren, treasurer. The above, with George F. Baker, Ogden Mills, August Belmont, Robert Fulton Cutting, Henry C. Frick, J. Pierpont Morgan, William K. Vanderbilt, George Peabody Wetmore and Harry Payne Whitney, form the board of directors.

The father of the newly elected president, also named George G. Haven, was president of the Metropolitan Opera and Real Estate Company from its formation in 1893 until his death in 1908. This organization has nothing directly to do with the management of the opera, but owns the property and its members are the box holders of the Metropolitan.

### Dadmun Breaks "No Encore" Rule

Royal Dadmun's recent appearance with the Chaminade Club at the Brooklyn Academy of Music was the occasion for the club to break one of its long standing rules. It is understood that no encores are to be given; nevertheless, Royal Dadmun scored such a success that at the end of his program he was obliged to favor the audience with an encore.



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## GRAINGER SETS TORONTO HEADS A-WAGGING

To Rhythm of His Intoxicating Performances—Von Kunits-Sherries Recital—Alda, Lazzari, De Luca and Martinelli Make Third Visit—Advanced Students Heard

Toronto, Can., May 5, 1919.—On Thursday night, April 24, the brilliant Australian pianist, Percy Grainger, made his second appearance in this city, under the management of I. E. Suckling, when he was greeted by a critical and appreciative audience. On the occasion of his first recital here, some two years ago, he easily won complete success because of his interesting and highly developed virtuosity, and this time he more than repeated his former triumph. In the Bach-Liszt fantasia and fugue in G minor he awakened great enthusiasm, particularly with his superb performance of the fugue. This was given with such gay dignity and unerring rhythmic clearness and decision as to compel ardent enthusiasm even from hardened concert goers. It was great! The fantasia, however, always seems too long, and it might at some suitable place be curtailed to the advantage of every one concerned. Grieg's suite "From Holberg's Time" was delightfully played, and the music has all the old time flavor of those far off days. It is quaint, happy, refined music, and the audience liked it so well that Grainger gave as an encore Grieg's lovely "Ode to the Spring." Chopin's valse, op. 42, was exquisitely rendered, and the great polonaise, op. 53, was thundered out with elemental force, although played much slower than one is accustomed to hear it. The latter part of the program was taken up with splendid, radiant settings of the recitalist's own, the melodies being of English and Irish birth. These were exhilarating in their glittering, ornate dress, and were magnificently done. Encores were numerous, Grainger was kind, and the people are still wagging their heads to the rhythm of his intoxicating performances.

### VON KUNITZ-SHERRIES RECITAL.

The fourth concert of the Fortnightly Musicales, conducted by Bernard Preston, drew a large audience, the program being supplied by Luigi Von Kunits, violinist, and Marley Sherries, baritone. Mr. Von Kunits, who is one of Toronto's best violinists and musicians, gave an impressive performance of Tartini's "Devil's Trill," a work not often heard at our concerts here, as it is so extraordinarily difficult throughout, and, as was said before, it received at Mr. Von Kunits' hands an admirable presentation, as did also Paganini's concerto in B minor, which he played later in the evening. Mr. Von Kunits' tone is full and rich, and his magnificent technical attainments are outstanding. Mr. Sherries sang his interesting selections, Wagner's "Evening Star," "Meet Me by Moonlight Alone" and other pieces with excellent judgment and taste. Miss Von Kunits and Gerald Moore were the accompanists.

### ALDA, LAZZARI, MARTINELLI, DE LUCA MAKE THIRD VISIT.

On Wednesday evening, the 30th, the far famed quartet of singers, Alda, Lazzari, De Luca and Martinelli, also under the local management of I. E. Suckling, were heard here for the third time, and each won applause long and furious, encores being insistently demanded after each appearance. It is not necessary to mention in detail the individual qualities of these great artists so well known in New York and throughout the country, only to say that they were in excellent voice and each sang with a richness and wealth of color, with such impassioned abandon, and with such superb style and finish as to cause both delight and wonderment from the immense audience present. The refined beauty of their phrasing, clear enunciation, and the golden ensemble produced in the duets, trios and quartets will long remain in the memory. The concert was a musical achievement of exceptional significance, and the writer hopes these great artists, may hereafter be frequent visitors to our city.

### ADVANCED STUDENTS HEARD.

An interesting and meritorious concert was given by advanced students of the Canadian Academy of Music in Massey Hall, Thursday evening, May 1, when the various performers gave admirable presentations of the best compositions in their several branches of art. Marjorie Harper was heard in the D minor concerto of Rubinstein, Edith Buckley in the Liszt E flat; Margery Martin played Chopin's B flat minor (or shall I say D flat major?) scherzo, and Bert Proctor was heard in Chopin's fantasia impromptu and in Liszt's "La Campanella." Nellie Gill, Leila Auger, Blake Lister and Douglas Stanbury sang the quartet from "La Bohème," and Lillian Wilson and Lenore Ivcey the charming duet from Mozart's "Clemenza di Tito." Moses Garten played with great success Ernst's violin concerto in F sharp minor, and the vocal quartet from "Rigoletto" closed the program. This was beautifully sung by Lillian G. Wilson, Mrs. Rickard, D'Avognon Morel and Douglas Stanbury. W. O. F.

### "Hymn Before Action" Gaining Popularity

The Chicago Mendelssohn Club (men's voices) gave its third concert, April 24, and was very successful with Kipling's "Hymn Before Action," set to music by Ralph L. Baldwin (published by White-Smith Music Publishing Co.). Kipling's poem appeared in print in 1896, in the collection entitled "The Seven Seas," and it possesses a majesty and nobility of utterance second only to his renowned "Recessional." The "Hymn Before Action" has also been used this season by the Choral Club, Hartford, Conn., Mendelssohn Club, Albany, N. Y., and a number of other well known organizations have it in rehearsal for next season.

### Elsenheimer's "The Angels' Lullaby" Featured

A feature of the recital in the Pouch Gallery, Brooklyn, given by the Granberry Piano School on Thursday evening, May 8, was Dr. N. J. Elsenheimer's beautiful hymn, "The Angels' Lullaby," for bass solo, vocal quartet and piano. It is a fitting tribute to the memory of the fallen American heroes who have lost their lives in

the greatest of wars. The hymn contains noble and lofty strains; its character, truly religious and devotional, expresses admirably the composer's feelings for those who have passed the threshold of the great beyond. The music is sublime and never fails to create a profound impression. A quartet from the vocal studios of G. Waring Stebbins rendered this number.

It will be remembered that this charming hymn was sung early in January with splendid success during the memorial services of Dr. Wise's congregation in honor of the late ex-President Theodore Roosevelt.

## ELEANOR PERRY TO OPEN HAVANA OPERA SEASON

Young American Prima Donna Engaged by Bracale Company—Her Career in Italy

Eleanor Perry is the latest of the many American singers who, after conspicuous success abroad, have returned to find a place waiting for them in their native country, or rather, as in Miss Perry's case, just out of her native country, for she will make her "American" debut in Havana, where she has gone to sing leading roles with the Bracale Opera Company. She will open the season there in the title role of "Tosca," which has been one of her greatest successes abroad. She has a dramatic soprano voice of exceptional beauty, trained by some of the best masters in Europe. She worked in Paris at the Jean De Reszke studio and under Mme. Picciotto. Her debut in France was at the Enghien, the fashion-



ELEANOR PERRY,  
Soprano.

able watering place just out of Paris, where she appeared as Thais and Tosca. Following her success there she went to Italy and studied with Fatou, of Milan. The best proof of her ability is seen in the splendid list of Italian opera houses at which she has appeared, including some of the best theaters in Italy. She had two seasons at the Teatro dal Verme, at Milan, and sang at the Teatro Regio, Parma; the Teatro Ponchielli, Cremona; the Teatro Massimo, Palermo, and the Teatro Carlo Felice, Genoa. The fact that she was engaged for several seasons at theaters of this standing, one after the other, proves better than any amount of critical notice how thoroughly satisfactory her work must have been.

Miss Perry remained in Italy all through the war, returning to this country only after the armistice was signed. She was prominent in American war work in Italy, having charge of the organization of the Y. M. C. A. entertainments in Piedmont and Liguria for some time. One of the chief honors that fell to her was the privilege of being one of the artists to inaugurate the Italian Teatro del Soldato—the Theater of the Soldier—as related at length in a special story in the MUSICAL COURIER at the time. Miss Perry, besides making a patriotic address in Italian, sang the national hymns of America and the allied nations in their original language on the opening program. The theater was situated near Udine, close to the battle front, and was partly demolished by enemy shell fire the very day after the inaugural program.

Miss Perry's engagement as prima donna of the Bracale Opera Company, one of the most important of the traveling operatic organizations on this side of the Atlantic, is a substantial endorsement of Italian judgment of this artist.

### Doing the Uptown Staccato

Toscha Seidel sings on West Side.—MUSICAL COURIER. Of his bow? One can get a peculiar effect by using the west side of the bow.—Chicago Tribune.

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## MUSIC ON THE PACIFIC SLOPE

FANNING INTRODUCES HIMSELF  
TO SAN FRANCISCANS

Makes Favorable Impression in Joint Recital with  
Allan Bier—Jomelli Soloist of Loring Club—Nash  
Ensemble Heard by Ample Audience—Mills

San Francisco, Cal., May 10, 1919.—Cecil Fanning, whose visit here last autumn was interfered with by the influenza epidemic, introduced himself last Sunday afternoon in the Columbia Theater in a joint recital with Allan Bier, a young San Francisco pianist, who recently returned home from military service. The combination was felicitous and afforded the kind of enjoyment satisfactory to those who prefer to have music presented intellectually and tinged, not saturated, with sentimentality. The audience was receptive and generous.

Fanning's voice is a baritone which is native born in its register, that is, it does not seem to have been naturalized from a tenor or basso placement, as do so many bearing the appellation. It has a deep resonance, a full and richly clangorous middle register and high tones of smooth and flexible quality. He has personality and a very marked temperament of the warmly imaginative type. The climactic moment in his program was reached with his interpretation of Lowe's ballad, "Archibald Douglas," which was impressively histrionic, intelligent and artistically modulated. His diction was admirable for its easy fluency and clarity—so much so that he made English sound as smoothly musical as its consonantal structure will permit. Besides the ballad, his numbers included two operatic arias by Grelly and Massenet, a group of French lyrics and a group of English lyrics. In "The Doeskin Blanket"—his own poem set by Charles Wakefield Cadman—he had the assistance at the piano of the composer, who surprised the audience by his presence. At other times the faithful H. B. Turpin was the accompanist, and a better one could not be demanded.

Allan Bier, who has the real poetic afflatus, contributed four preludes and two études of Chopin, Debussy's "Poissens d'Or" and his own "Two Poems of Quest." His Chopin playing is individualistic and delightful—delicately and firmly modeled, instinct with poesy and free from excessive emotion. His own compositions proved interesting expressions of a mind working in the "modern" idiom while retaining a melodic inventiveness.

## JOMELLI SOLOIST OF LORING CLUB.

Jeanne Jomelli, dramatic and lyric soprano, was the soloist at the second concert of the Loring Club's forty-second season on Tuesday evening. She presented the mirror scene from "Thais," three songs by Frederick Maurer, the official accompanist of the organization, and

took the solo part in A. Herbert Brewer's "In Springtime." Director Wallace A. Sabin was represented on the program by his excellent setting of John Masefield's "Sea Fever." There was a large audience, as is usual at the Loring Club's affairs, and the program was of a length to satisfy devotees of choral music.

## AN ORIENTAL EVENING.

On Thursday evening, the Pacific Musical Society presented for its members and guests an "Oriental Evening," which included Liza Lehmann's "In a Persian Garden," Frank Harling's "The Divan of Hafiz," four songs by Abbie Gerrish Jones, the local composer, and a reading of Browning's "Saul" to the incidental music of Mary Carr Moore of San Francisco.

## NASH ENSEMBLE HEARD BY AMPLE AUDIENCE.

The third concert of the Nash Ensemble was heard by an ample audience on Friday afternoon—an indication that chamber music is no longer a plant to be carefully nurtured and sheltered. The program consisted of Schumann's "Märchenbilder" for piano, clarinet and viola, Beethoven's B flat trio for piano, clarinet and bassoon, Dussek's F minor quartet for piano, viola, clarinet and bassoon; a group of violin solos by Carolyn Augusta Nash, the pianist of the organization, and a reading by her of Liszt's E minor fantasia on Hungarian airs, with Sigismondo Martinez at the second piano.

ENGLISH ARTISTS GIVE FINE  
SANTA BARBARA CONCERT

Santa Barbara, Cal., April 30, 1919.—An excellent concert was given in the Potter Theater on April 28 by three English artists—May Mukle, cellist; Ethel Cave-Cole, pianist, and Margaret Huston, soprano. According to the opinion of the critic of the Morning Press, "it was a concert characterized by supreme art both in the choice of compositions and the manner in which they were presented."

Miss Mukle opened the program with two movements from the works of Boccherini, in which she disclosed a rich, even tone, admirable technique and variety in coloring. She also played three shorter numbers effectively by Bach, Frank Bridge and Popper.

The feature of the concert, however, was the Gounod serenade, rendered by the three artists in an exquisite manner. There was also another charming number—the Grieg sonata in A minor for piano and cello. Mrs. Carrington sang songs by Gretchaninoff, Debussy, Harry L. Brainard and Scott. She was in good voice and was warmly received, as was Mrs. Cave-Cole, who displayed a splendid tone, good rhythm and fine technique in the Grieg sonata.

SCHUMANN-HEINK PROMISED FOR  
OAKLAND GREEK THEATER

Music a Feature of Soldiers' and Employers' Rally—  
Federation Tries Syncopated Rhythms—Stewart  
Arranging Portland Rose Festival—Notes

Oakland, Cal., May 7, 1919.—A chorus of several hundred, a large symphony orchestra and an all-star quartet are promised by Selby C. Oppenheimer and Paul Steindorf for the performance of Mendelssohn's "Elijah" at the Greek Theater, Saturday afternoon, June 21. Ernestine Schumann-Heink, the beloved contralto, will be the chief artist of this important presentation, which is expected to outshine any previous production this great work has received in the West.

## MUSIC A FEATURE OF SOLDIERS' AND EMPLOYERS' RALLY.

Sunday, May 4, being set aside by President Wilson to bring together returning soldiers and employers in order to allow both sides to come to a better understanding of the employment problem, the War Camp Community Service held the Victory Loan rally in the afternoon at the Municipal Opera House, Oakland, when a large crowd assembled in the theater to hear an excellent program of music and speeches. The Victory Chorus of two hundred voices—girls of the War Camp Community Service—led by Herman J. Brouwer; the Oakland Community Orchestra, directed by Glenn H. Woods; the Yerba Buena Naval Training Station Band, and community singing were features of the program. Through Alexander Stewart, president, the California Federation of Musical Clubs was represented, and a surprise number on the program, and a very delightful one, was the appearance of Carrie Jacobs Bond in stories and a selection of her own songs. Speakers were Alexander Stewart, Adj. Gen. J. J. Boree, Rev. Charles S. Price.

## FEDERATION TRIES SYNCOPATED RHYTHMS IN CONVENTION.

Roy Harrison Danforth, Oakland Tribune's music critic, wrote many excellent articles about the California Federation of Music Clubs' which took place in Oakland, May 1, 2, 3, 4. The humor of one unprogrammed item urged his pen to the following: "Muscles of articulation that never had trouble before stumbled a hilarious way through 'K-K-K-Katy' at this morning's session of the California Federation of Music Clubs' convention at the Hotel Oakland in a practical test of community singing. Community singing was, in fact, the chief theme of the morning session, and it was Herman Brouwer, local War Camp leader, who teased popular melodies and syncopated rhythms out of throats much more used to Schubert and Mrs. Beach. Thereafter Alexander Stewart, chairman of the section in the federation and district representative of community singing, brought the delegates back to the more serious theoretical considerations of socialized music. Mr. Stewart

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art told of the progress it had made; Clarence C. Robinson, San Francisco song leader, of its relation to the work of the war camps, and Prof. Arthur Farwell, of the University of California, the Columbus of American community music, of the community chorus possibilities."

#### STEWART ARRANGING PORTLAND ROSE FESTIVAL.

Alexander Stewart, of this city, district representative of Community Singing for War Camp Community Service on the Pacific Coast, has been requested by the directors of the Portland Rose Festival to take full charge of the musical program for the three day festival which will be held June 11 to 13.

#### NOTES.

A musicale by pupils of Elizabeth Simpson, Berkeley, was recently held, a pleasing feature being a group of French and English songs by Isabelle Elliott. Among others on the program were Pauline Moran, Lucia De Laveaga, Betty Fleming, Helen Merchant, Gladys Sibley, Maye Carroll and Mrs. Ernest Williams.

Mills College students and guests enjoyed a program given last week in College Hall by Elizabeth Short, Helen Stewart and Lotta Harris.

The combined Cecilia Choral Societies of Oakland and Stockton, of nearly a hundred voices, under the direction of Percy A. R. Dow, will give the usual Sunday afternoon concert at the Greek Theater, May 11. Bess Smith Ziegler, president of the Stockton Cecilia, plays piano numbers. Frank Thornton Smith, baritone, and Benjamin S. Moore, accompanist, assist the combined clubs.

Pupils of Ethel Taylor gave an interesting recital recently at the Elmhurst residence of Emma Aldrich.

Laura Hrubanik, artistic director of the coming production of "Aida" for May 24, at the Greek Theater, Berkeley, promises a chorus of 200 voices and a ballet of eighty. The chorus has been rehearsing for several weeks under the direction of Fred G. Schiller.

The proceeds of Carrie Jacobs Bond's new song, "Ten Thousand Times Ten Thousand," written specially by her for the National Federation of Musical Clubs, are to be used for a permanent fund for American compositions—a generous donation from the popular composer.

E. A. T.

### PORTLAND AUDIENCE LOATH TO LEAVE ITS SYMPHONY CONCERT

#### Musicians' Club Holds First High Jinks—Notes

Portland, Ore., May 9, 1919.—On Wednesday evening, May 7, the Portland Symphony Orchestra, Carl Denton, conductor, gave its fifth concert of its eighth season, and the fifty-six union men never played in better form nor to a more enthusiastic audience. The program contained Mendelssohn's "Italian" symphony, Thomas' "Mignon" overture, Percy Grainger's "Irish Tune from County Derry," "Molly on the Shore," by the same composer, and Luigi's "Egyptian" ballet. Mr. Denton and his men were loudly applauded, the entire body of musicians being compelled to rise and bow their acknowledgments. Truly, it was a fine concert, and the large audience was loath to depart.

#### MUSICIANS' CLUB HOLDS HIGH JINKS.

The Musicians' Club, Emil Enna, president, held its first high jinks in the Masonic Temple, May 2, and the program was thoroughly enjoyed by an audience of considerable size. Those who appeared were an orchestra conducted by George E. Jeffery, Dr. Stuart McGuire, baritone; Jane Burns Albert, soprano; Mordaunt Goodnough, accompanist; Christian Pool, cellist; Carl Denton, accompanist; Charles Walrath, horn; Harry G. Knight, flutist; Frederick W. Goodrich, accompanist; Henry L. Bettman, violinist; Mose Christensen, viola; W. J. Elliott, harpist; Frank Eichenlaub, violinist; Beatrice Eichenlaub, pianist, and a male chorus led by Charles Swenson, with Daniel H. Wilson presiding at the piano. A social dance followed. This was certainly a gleeful occasion, doing great credit to the following committee: John C. Boyer, Frederick W. Goodrich, George E. Jeffery, John Claire Monteith, Henry B. Murtagh, Burns Powell, Harold A. Welber and Daniel H. Wilson. The net proceeds of the jinks, estimated at about \$300, will be devoted to wiping out the deficit owing on the music festival of 1918, amounting to \$900.

#### NOTES.

Edwin Swain, baritone; Philip Sevasta, harpist, and Josef Martin, pianist, came on May 2 and favored the city with two excellent concerts.

Emil Enna, pianist, and Charles South, violinist, who are numbered among Portland's best musicians, recently appeared in recital in the Danish Lutheran Church.

Henry L. Bettman, the efficient concertmaster of the Portland Symphony Orchestra, has opened a studio in the Tilford Building.

The Mignon Chorus, Ella Hoberg Tripp, director, assisted in putting the Victory Loan over the top.

J. R. O.

### Fanning Leads Sacramento

#### Club in Concerted Singing

Sacramento, Cal., May 2, 1919.—The Saturday Club closed a short but profitable season Thursday night by the Cecil Fanning-Alan Bier concert at the Clunie. Because of a happy absence of conflicting attractions on that date and probably because of the advertised feature of a community sing to be held after the concert, the audience was in point of numbers the largest that has greeted a Saturday Club program this year. Mr. Fanning showed great histrionic ability and has a most magnetic and delightful personality. His singing was in no small degree enhanced by the artistic work of H. B. Turpin at the piano. The sympathetic team work between the two showed to great advantage in the ballad, "Archibald Douglas," by Loewe, which was accorded the heartiest applause of the evening. Alan Bier gave a Chopin group with which most of the audience was somewhat familiar and therefore appreciated to the full. Mr. Bier seems to live his performance and is a finished artist. He also gave two numbers of his own composition in a group with one by Debussy, and was called back repeatedly at the end of his performance. The close of the evening was most gratifying to the audi-

ence. Mr. Fanning entered into the community sing with a spirit that carried every one with him. Playing the balconies against the lower floor, he soon had us "making a noise" whether we previously knew that we could or not. The songs used for the audience's part of the program included "The Battle Hymn of the Republic," "The End of a Perfect Day" and "The Star Spangled Banner."

E. K.

### LOTTA MADDEN SCORES WITH SEATTLE AMPHION CLUB

#### Business Men Sing Difficult Choruses with Under-standing—Big Crowd Hears Symphony—Composers Interest

Seattle, Wash., May 9, 1919.—Arthur Foote has said that "the most healthful and sincere musical life in a community comes from what it does itself." The Amphion Society, a body of some seventy-five male singers representing almost that number of various trades and businesses of this community, and, as the MUSICAL COURIER has often mentioned, one of the greatest musical assets of the Pacific Coast, gave its semi-annual concert Wednesday evening, May 7, before a capacity house, in the large auditorium of the Masonic Temple.

Claude Madden, musical director, triumphantly led this group of business men through the difficult and very interesting program. His power of inspiring men is remarkable; also the effects he derives in so doing. It is not easy to say which one number made the greatest impression upon the immense audience or which compositions were rendered in the best manner, but perhaps the greatest undertaking included the following: "Hymn to Music," by John Hyatt Brewer; Longfellow's "Stars of the Summer Night," set to music by F. Flexington Harke; Frederic Clay's "Gipsy John," arranged by N. Clifford Page; Arthur Foote's "Bedouin Song," and the closing number, "The Farewell of Hiawatha," by the same composer, a magnificent composition.

Maurice Friedman, baritone, sang very effectively in his usual straightforward manner the incidental solos for this number.

The society had as assisting artist the dramatic soprano, Lotta Madden, who received a real demonstration on the part of the audience after her beautiful rendering of the aria "Herodiade," by Massenet. Mme. Madden was in fine voice and her art was very much appreciated. She uses her beautiful voice with every understanding, and, having a great deal of character in her work, makes her interpretations forceful and real. Mme. Madden gave, in addition to her aria, a well grouped number of songs, including one by a local composer, Daisy Wood Hildreth, entitled "Love Is Gone." The singer kindly responded to many encores. Lotta Madden is a Westerner and the Western people are proud of her and her success throughout the land.

#### BIG CROWD HEARS SYMPHONY ORCHESTRA.

On Tuesday evening, May 6, the Seattle Symphony Orchestra (sixty men) gave its third concert before a good sized crowd. Mozart's "Marriage of Figaro" overture opened the program and was followed by a beautiful rendition, especially in the first, third and last movements, of the same composer's G minor symphony. Following this exquisite classic, Theo Karle, the splendid American tenor, sang with orchestra the emotional aria, "Spirito Gentil," from "La Favorita," by Donizetti. For an encore he gave the "Pagliacci" aria. The artist was in splendid voice and was given a hearty reception. Now that Mr. Karle is honorably discharged from service with Uncle Sam, the resumption of his popularity and success is assured, of which he is most deserving. Mr. Karle was assisted in songs with piano by the accompanist, Frank Leon.

Other interesting numbers which made up the balance of the program were symphonic ballad, "Tam o'Shanter," by Chadwick (first time in Seattle), and "Caprice Espagnol," by Rimsky-Korsakoff.

#### COMPOSERS INTEREST.

The Society of Composers gave an interesting concert, Saturday evening, May 3, in the Fine Arts Hall. Worthy works by the following composers were brought out (some for the first time): Reginald Dunn, Daisy Wood Hildreth, John J. Blackmore and Carl Eppert. Those participating were: Reginald Dunn, and Francis J. Armstrong, Claude Madden, violinists; Gwendolyn Geary Ruge and Vera Downs, sopranos; Katharine Kirkwood Ivey, contralto; Anna Grant Doll, John J. Blackmore, pianists; Caroline Jardine McGill, Mrs. Hildreth, Carl Eppert, accompanists.

E. E. F.

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## ACROSS THE COUNTRY

**Albany, N. Y., May 7, 1919.**—The annual musicale of St. Peter's Church took place Thursday evening, a large audience taxing the ancient edifice and many standing. Dr. Frank Sill Rogers, organist and master of choristers for more than a quarter of a century, had arranged a varied and appealing program including compositions by Archangelusky, Rachmaninoff, Ditt, a sixteenth century Easter hymn and other numbers. The concluding number from the Grail Scene from "Parsifal" was sung with fine effect by the three choirs. Harry Alan Russell played the organ prelude; Harmon Stuart Swart the bells (brought especially from Providence) and Roscoe C. Adams the trumpet. Assisting was Annie Louise David, harpist, who gave two groups of solos and played the incidental harp solos in the Wagner excerpt with telling effect. In the dome choir were: Clara D. Woodin and Gabrielle Grober, first sopranos; Mrs. Walter L. Hutchins and Mrs. George D. Elwell, second sopranos; Mrs. Horatio S. Bellows and Mrs. Adna W. Risley, first altos, and Mrs. James Tracey Taaffe and Mrs. Edgar S. Van Olinda, second altos. The Berkshire Community Chorus will give its spring concert Tuesday evening in Pittsfield, Dr. Frank Sill Rogers conducting. The soloists will be Louise Bennett, soprano, and Gertrude Watson, pianist, who will play a group of Chopin numbers. The Mendelssohn Club will be heard in the final concert of the season on May 22, when the soloist will be Florence Macbeth, soprano. Dr. Rogers will conduct. The Troy Vocal Society gave its first concert under the leadership of James McLaughlin, Jr., in Music Hall, that city. Assisting artists were Charles Harrison, tenor, who substituted for Oscar Seagle, baritone, at the last moment, and Elizabeth St. Ives, soprano. William L. Glover was accompanist for the society which sang negro spirituals, "Gypsy John," Van Der Stucken's "Song of May," among other numbers. William Stickle was at the piano during Mr. Harrison's numbers and George Yates Myers accompanied Miss St. Ives. Alice McNany, Marjorie McDonough, Irene Cooley and Frances Cantwell will give piano numbers at the musicale at the Academy of the Holy Name, May 19, under the auspices of the Harmonic Circle. George Oscar Bowen, of Flint, Mich., conducted songs for the Community Chorus here this week. Grace Klugman Swartz sang an operatic aria at a recital of A. Y. Cornell's pupils in Troy recently. The annual luncheon of the Monday Musical Club is set for Monday, June 2, at the Albany Country Club. Not only have the club officers and members had a full and busy year with regular club work, but they have responded generously to all appeals for help in the loan and war relief drives.

**Amsterdam, N. Y., May 11, 1919.**—Gertrude Wieder, contralto, pupil of Herbert Witherspoon, New York City, and Matthew J. Mueller, violinist, who was with the Overseas 138th Field Artillery Band, assisted by Joseph Derrick, pianist, appeared in a joint recital in the auditorium of the First M. E. Church, Wednesday evening, May 7. The large and appreciative audience enjoyed this recital, and the event more than met the expectations of Amsterdam musical people, many expressions of pleasure and commendation having been heard in regard to it. Mme. Wieder, who was making her first appearance in this city, won the instant approval of her audience, and she was given the sympathetic and whole hearted attention of her hearers throughout. Her voice is rich and deep and her delivery excellent. Mr. Mueller was appearing for the first time since he was mustered out of the army. He was in excellent form and every number was given with the technical skill which, combined with the interpretation of the particular beauties and meanings of each piece, made every number a delight. Both were obliged to respond to encores. A word in regard to the excellent work of Joseph Derrick, accompanist, should be said, as it added the finishing touch to a very excellent musical event. Their program follows: Sonata in G minor, op. 13 (Eduard Grieg), Mr. Derrick and Mr. Mueller; aria from "La Gioconda," "Voce di Donna" (Ponchiello), Mme. Wieder; air from concerto in A minor (Goldmark), capriccio-humoresque (Kreutzer-Saar), nocturne, op. 9, No. 2 (Chopin-Sarasate), Mr. Mueller; "Caro Mio Ben" (Gordani), "Deh non voler costringere" (Donizetti), "Si la bonheur," from "Faust" (Gounod), Mme. Wieder; "Valse Triste" (Jean Sibelius), "Zigeunerweisen" (Sarasate), Mr. Mueller; "Pleading" (Elgar), "When Love Is Kind" (Thomas Moore), "Ah! Sad Indeed My Heart" (Tschai-kowsky), "Life and Death" (Coleridge-Taylor), Mme. Wieder.

**Austin, Tex., May 6, 1919.**—The Amateur Choral Club presented Paul Althouse, tenor of the Metropolitan Opera House, at its concert at the Hancock Opera House on May 5. Mr. Althouse sang the following: "Celeste Aida," from "Aida," Verdi; "Crying of Water," Campbell-Tipton; "Fields of Ballyclare," Turner-Maley; "Do Not Go, My Love," Hageman; "Christ in Flanders," Ward-Stephens (which was repeated); "Ultima Rosa," Spier; "Dimmi Perché," Scontrino; "Baciarmi," Buzzi-Peccia; "Heart of a Rose," Methven (which was repeated); "Temple Bells," from "A Beggar at Love's Gate," Strickland (repeated); "The Bitterness of Love," Dunn, and "Pipes of Gordon's Men," Hammond. The singer was in the finest of vocal condition, and his reception was all that could be desired. Proof of this statement may be found in the fact that after the concert he sang five encores, one of which was the charming "Smilin' Through," Arthur A. Penn. Sol Alberti, besides furnishing Mr. Althouse with excellent accompaniments, was heard in several solos, and the choral's work was of a most satisfactory nature.

**Barre, Vt., May 8, 1919.**—The Spaulding High School Glee Club, consisting of twenty-five students, gave a concert at the school assembly hall, May 3. The assisting

soloists were Mildred Bombard, Corrine Eastman, Gordon Reardon and Howard Geake.

**Bryan, Ohio.**—(See letter on another page.)

**Detroit, Mich.**—(See letter on another page.)

**Fitchburg, Mass.**—(See letter on another page.)

**Fort Smith, Ark., April 28, 1919.**—Indian music was featured at the Musical Coterie meeting Saturday, April 12. These were the numbers: "An Indian Song" (Cadman), "From an Indian Lodge" (MacDowell), Mrs. Harry Sims, pianist; "An Indian Village" (Cecil Burleigh), "Ceremonial Song from the Pueblos" (Lieurance), Miss Nixon, violinist; "The White Dawn Is Stealing" (Cadman), "The Moon Drops Low" (Cadman), Miss Eichbaum, vocalist; "An Indian Lament" (Cadman), William Worth Bailey, violinist. Folk music was the especially interesting subject of the program at the Coterie meeting on April 26. Quite a number of Fort Smith music lovers attended the recent Galli-Curci concert in Tulsa, Okla.—Elizabeth Price Coffey presented a number of her pupils in recital, Thursday evening, April 10. Those taking part in the delightful program were Nell Bringelson, Fay Bourland, Stewart Albers, Lois McNabb, Marien Black, Hattie May Butterfield, Raphael Jenkins, Lucille Miller, Ruth Campbell, Frances Prior, pianists; Desdemona Kirby, Irene Du Bois and Rebecca Eichbaum, vocalists. All of the numbers showed careful training, and especially delightful was Miss Eichbaum's interpretation of Cadman's songs, "The White Dawn Is Stealing" and "The Moon Drops Low." Miss Butterfield's rendition of Perry's "Die Lorelei" was also a very enjoyable performance worthy of special mention. Miss Eichbaum and Miss Butterfield gave a recital in Van Buren, Tuesday evening, April 29. The recitals given at the Elks Club by Ilya Schkolnik, Russian violinist; Constance Alexandre, soprano, and Imogen Peay, pianist, were a rare treat to the music loving public of the city. Much credit is due the Fort Smith Sunshine Club for bringing these artists to Fort Smith. Ilya Schkolnik showed his artistic ability and deep musical feeling in all of his selections, and his beautiful tones and brilliant technique were the subject of many favorable comments. Especially appreciated by the audience was his performance of Wieniawski's "Russian Airs" and Sarasate's "Caprice Basque." Constance Alexandre pleased her hearers with her clear soprano voice and gracious manner. She gave selections in both French and English. Her enunciation was good in both languages, and she portrayed the varied emotions in the different songs with sympathetic feeling which delighted the audience. Especially well received was "Mignonette," by Weckerlin, and "Cuckoo Clock," by Schaefer. Imogen Peay supported very ably both violin and vocal soloists, and her solo numbers on the piano showed a clean technique, sympathetic insight and undoubted musicianship. Miss Peay has complete self possession and also the gift of imparting her calmness to her audience and setting them at ease and in the proper frame of mind to enjoy her music. The second night's program was as artistically rendered and as well received as that of the first.—The work of the Fort Smith and the Van Buren Episcopal choirs in "The Crucifixion," by Sir John Stainer, which they gave at St. John's Episcopal Church, Sunday evening, the 13th, and repeated at the Trinity Episcopal Church in Van Buren, Thursday evening, the 17th, was very pleasing. It reflected great credit not only upon the musicianship of the members of the choirs, but also upon the artistic ability of their able director, Prof. Fred G. Smith. Fort Smith should be proud to have a man of such talents and broad musical knowledge at the head of her music department in the schools. Special mention is also due to the soloists. These were William Worth Bailey, Mrs. Hoffman, Miss Eichbaum, Al Mantor and Lester Kirchman.

**Fort Hays, Kan.**—(See letter on another page.)

**Indianola, Miss., April 29, 1919.**—Last evening at the High School Auditorium, Paul Althouse, tenor of the Metropolitan Opera Company, gave a recital which was by far the most successful of the season here. In fact, Mr. Althouse is the most prominent vocal artist to appear here during the season. Music lovers from many nearby towns and cities attended, and as a result the auditorium was packed. Every number was received with such enthusiasm that during the evening a dozen encores were given. The accompanist, Florence Potts, of Kosciusko, Miss., contributed a couple of numbers to the program and was liberally applauded for her excellent work. This was Indianola's first big recital, and so successful was it that two or more are being planned for next year.

**Iowa City, Ia., May 14, 1919.**—The summer session of the University of Iowa for 1919 is to be of eleven weeks' duration, from June 16 to August 30, making a regular quarter of the year. This period is divided into two terms, one of six weeks, from June 16 to July 26, and one of five weeks, from July 28 to August 30. A student may continue his work throughout the entire session or for either term. In previous summer sessions about 40 per cent. of the students have been college graduates. Accordingly, ample provision is made for advanced study and research. All courses are of standard grade and receive regular college credit. C. E. Seashore and his associates will offer a special series of courses on "The Psychology of Musical Talent," intended for supervisors and teachers of music. It includes: A series of lectures, with readings, outlining the psychology of music with particular reference to the analysis and rating of musical talent for vocational and avocational guidance and direction; a series of laboratory experiments on the psychology of tonal hearing, tonal memory and imagination, and musical feeling and action; a series of practical exercises for the application of the principles brought out in this course. The courses in the psychology of music are open to all qualified teachers and supervisors of music without other prerequisites and regardless of academic standing, although a general knowledge of modern psychology is distinctly advantageous.



Louisville, Ky.—(See letter on another page.)

Miami, Fla., May 7, 1919.—Under the auspices of the Masonic Order and Biscayne Chapter of the Order of the Eastern Star, an enjoyable program was offered by the vocal pupils of Alice Best, who recently returned from Naples, where she pursued her vocal studies with Professor Carilli and with Professor Sebastasia. All the numbers received great applause from the large audience, and the young ladies reflected credit upon their teacher. Of special mention are Zenia Wolfson, Eleanor Cozatt, Inez Marvin and Mrs. Wright Hallam. Mrs. Hallam's voice is considered exceptional; Miss Cozatt has genuine dramatic ability; Miss Wolfson is an excellent pianist, and Inez Marvin, who has had only a few months' instruction, is considered a student with a "future." The program opened with "Il bacio" (Arditi), Mrs. James Embley; "Nightingale" (Arthur Penn), Mrs. Wright Hallam; piano, "Moonlight" sonata (Beethoven), Zenia Wolfson; "Bowl of Roses" (Rodgers), Mrs. Embley, Mrs. Wilson, Inez Marvin; "Carissima" (Arthur Penn), Louise Rommelle; "Elegie" (Masse-net), Zenia Wolfson; "La Danze," Mrs. Burton Wilson; violin, "Air de Ballet" (Beriot), Inez Marvin; barcarolle from "The Tales of Hoffmann" (Offenbach), Mrs. Wilson, Mrs. Embley, Mrs. Hallam, Miss Wolfson; "The Moon Drops Low" (Cadman), "Oh, Arara" (Carlson), Inez Marvin; berceuse from "Joce-lyn" (Godard), Eleanor Cozatt; "April Morn" (Barton), Mrs. James Embley, Inez Marvin; piano, "Hark, Hark, the Lark" (Schubert-Liszt), Corinne Faudel; "Villanelle" (Dell'Acqua), Mrs. James Embley; aria from "Louise" (Charpentier), Inez Marvin; piano, prelude (Rachmaninoff), Zenia Wolfson; "Quando nien vo," from "La Bohème," Inez Marvin; "Estudiantina" (Lacome), vocal class.—At the meeting of the Children's Music Club, Saturday, Mary K. Poore was awarded the prize for the best composition which reproduced the story of "Joan of Arc" as told by Minna Smith. This five dollar prize was given by Mrs. D. A. McDougal.—Mary Poore, piano pupil of Barcellos De Braga, is the vice-president of the Children's Music Club and will represent this organization at the National Biennial Music Festival, which will be held in Peterboro, N. H., June 28.—Grace Porterfield Polk, song writer and associate member of the Children's Music Club, will also represent this organization at the forthcoming music festival at the MacDowell Colony.—Mrs. Edwin Baker, organist at the White Temple, is giving a series of Sunday evening recitals from the oratorios.—Mrs. John Iglestrom, who has been studying voice with Leona Dreisbach, has returned to her home in Ohio. Edith Grossman and Kathryn Up De Graff, pupils of Leona Dreisbach, are on a vacation at their Northern homes, in the Catskills and in Elmira, N. Y. All three of these talented women are expected back in the early fall, when they will resume their studies with Mme. Dreisbach.

Milwaukee, Wis.—(See letter on another page.)

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Missoula, Mont., May 7, 1919.—In two recitals given in Boston, March 17 and 18, Mme. Galli-Curci presented Cecil Burleigh's "Song of the Brook." This song is said to be one of Mr. Burleigh's master songs and ranks on a par with his violin and piano compositions. The song met with such favor at each presentation that the prima donna repeated it, a distinction said to have been accorded no other song at either of the Boston recitals. Mr. Burleigh, whose violin compositions have brought him to the notice of the musical world, is professor of violin at the Montana State University in this city.—The music department of the Missoula Woman's Club met with Mrs. J. E. Power, 325 University avenue, on Monday afternoon, May 5. This was the last session of the department for the season, and the early part of the afternoon was given to the election of the officers for the coming year. Mrs. Walter Pope was elected chairman of the department; Mrs. G. W. Barnhill, secretary, and Mrs. S. L. Dunham, treasurer. Following the election an excellently presented program was given: Sonata, No. 11, Grieg, by Irene Bruce, violinist; "Allah," Kremer, by Emerson Stone, baritone; "The Swan," Palmgren; "Persian Song," Burmeister; impromptu, Arensky, and "March Wind," MacDowell, by Bernice Berry, pianist; "Eventide," Burleigh, by Miss Bruce, and "Ehland," Von Fielitz, by Mr. Stone. Since the influenza raged its last the club has been flourishing, and, although the regular program as planned for the year, has not been carried out, as per plans, yet the members have voted it one of the most interesting and instructive years in the club's work. Plans for the coming year have not as yet been completed.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Petersburg, Va.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Richmond, Va.—(See letter on another page.)

Sacramento, Cal.—(See "Music on the Pacific Slope.")

San Antonio, Tex., April 30, 1919.—At the regular meeting of the Tuesday Musical Club, held April 15, an excellent program on the subject, "Pianists of Yesterday and Today," arranged by Mrs. H. M. Madison, was given, with the following participants: Mrs. Charles Gallaway, Alice Mayfield, Hector Gorjux, Mrs. George Gwinn, Ella Mackensen, Mrs. James Todd, Theodore Lindberg, LaRue Loftin and Walter Dunham.—Rossini's "Stabat Mater," directed by David Griffin, was presented April 15, under the auspices of the War Camp Community Service. The soloists were Mrs. L. L. Marks, soprano; Mrs. Guy Simpson, contralto; Charles C. Biehl, tenor; Herbert Wall and David Griffin, baritones, with Helen Guilfoyle and Walter Dunham at the piano. Splendid work was done by the soloists and the chorus under the direction of Mr. Griffin. Preceding the rendition of the oratorio, Miss Guilfoyle and Mr. Dunham gave in piano duo form, Grieg's "Peer Gynt" suite, No. 1, including the four numbers—"Morning," "Ase's Death," "Anitra's Dance," and "In the Hall of the Mountain King," which was greatly enjoyed.—When the Fifth District of Women's Clubs met in convention in San Antonio, April 15, 16 and 17, and was entertained by the City Federation, the following musicians contributed musical numbers to the sessions: Walter Romberg, violinist; Else Sternsdorff, pianist; Ernst Thomas, violinist; Mrs. George Gwinn, soprano; Mrs. Fred Jones, soprano; Kelly Field Glee Club, David Griffin, director; Walter Dunham, pianist; Messrs. Talbert, Brown, Eismann and Becker, in quartets; David Griffin, baritone; Cosme McMoon, pianist; Bertha Berliner, soprano; Edna Schelb, soprano; Mrs. Ed. Wicks, mezzo-soprano; Mrs. T. H. Flannery, alto; Martha Baggett, soprano; Mrs. Arthur Claassen, mezzo-soprano; Mildred Gates, pianist; Hazel Cain, violinist; Bessie Gwinn, cellist; Cliftine Ney, contralto, and Roy Wall, baritone. The accompanists were Walter Dunham, Kate Leslie McCandless, Mrs. J. W. Hoyt, Hector Gorjux, Mrs. Edward Sachs and Flora Briggs.—The Y. W. C. A. Glee Club, Mamie Reynolds-Denison, director, gave a program at the Base Hospital, Fort Sam Houston, April 17.—Mrs. L. L. Marks, soprano, had charge of the music for the Maundy Thursday ceremonies at the Scottish Rite Cathedral, assisted by Mrs. Ernest Scrivener, contralto; Charles C. Biehl, tenor; Edward McKenzie, bass, and Frederick King, organist. The program consisted of solos, duets and quartets.—Special Easter programs were given at the Y. M. C. A. buildings in the various camps. One of particular interest was the rendition of "The Easter Evangel" by a chorus of nurses, medical officers and corps men, under the direction of H. E. Cunningham, at the Red Cross Convalescent House, Camp Travis.—Mrs. George Gwinn, in charge of the music at Travis Park Methodist Church, arranged two splendid programs for Easter Sunday. At the morning program, the participants were: Herbert Wall, baritone; Theodore Lindberg, violinist, both accompanied by Walter Dunham. A number composed by Frederick Abbott of San Antonio was sung by the quartet at the church, which consists of Mrs. George Gwinn, soprano; Mrs. Arthur Claassen, contralto; Oran Kirkpatrick, tenor, and Fred Daggett, bass. The participants on the evening program were: Mrs. Harry Leap, organist; the San Antonio Mozart Society, Arthur Claassen, director; Mrs. George Gwinn, soprano; Martha Mathieu, soprano; Mrs. Arthur Claassen, mezzo-soprano; Edna Schelb, soprano; Mrs. T. H. Flannery, contralto; Mrs. Ed. Wicks, mezzo-soprano; Oran Kirkpatrick, tenor; Fred Daggett, bass; Tom Martin, tenor; Frank Graham Budd, bass; Mrs. Harry Leap, organist; Flora Briggs, pianist; Walter Dunham, organist; Walter Romberg, violinist; David Griffin, baritone, and Mrs. J. G. Hornberger, soprano.—The participants on the Easter program at the Central Christian Church were: Julien Paul Blitz, cellist; Mrs. A. W. McKenzie, A. W. McKenzie, Mrs. Slater, and Mrs. Carleton Adams.—Ethel Brown, and N. R. Dawson, building secretary, arranged an enjoyable program which was given at the Lutheran Brotherhood Club, April 21, with the following assisting: Martha Mathieu, soprano; Roy Wall, baritone; Pauline Huck, reader; Mrs. Schumack, contralto; Mrs. Onice McKeen Hill, reader, and ensemble numbers by an orchestra directed by Cliff Drescher. The accompanists were Ethel Brown and Ella Mackensen.—Mrs. Angus James arranged a musical program which was greatly enjoyed by members of the Sorosis Club, April 22. The



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following contributed: Mrs. Jerry G. Schrag, pianist, of Defiance, Ohio; Aileen Beakley, soprano; Marjorie Will, reader; Mrs. Leonard Brown, violinist; Mrs. George Gwinn, soprano; Lucy Keplinger and Helen Rockwell, pianists, and Mrs. Monkhouse, soprano. Mrs. Harry Leap was the accompanist.—Frederick King made an interesting and instructive talk about the organ at the meeting of the San Antonio Music Teachers' Association, held April 23.—A song recital was given April 24 by the pupils of Arthur Claassen, at Beethoven Hall, assisted by the Beethoven Men's Chorus. Those who appeared were: Mrs. Arthur Claassen, mezzo-soprano; Mrs. Charles B. Treuter, soprano; Harriet Scott Garriett, contralto; Harriet Richardson Gay, contralto; Mrs. Thomas F. Swaltney, soprano; Elizabeth Hein, contralto; Mrs. J. G. Hornberger, soprano; Louise Krueger, soprano; Mrs. P. C. Potter, soprano; John J. Kuntz, baritone; Carl Schultze, baritone; Hildegard Wagner, soprano; Louise Wilke, soprano; Ruth Witmer, soprano, and Mrs. H. P. Wahrmond, soprano.—Under the auspices of the Prospect Hill Community Club, two interesting recitals were given by Ilya Schkolnik, violinist; Constance Alexandre, soprano, and Imogen Peay, pianist, April 25 and 26, in the auditorium of the Main Avenue High School.—The following members of the San Antonio Music Teachers' Association appeared on the program at the State Convention held in Waxahachie, April 23 and 24: Mrs. Clara D. Madison, E. Alice Holman, Kittie Noble, Walter P. Romberg, John M. Steinfeldt and David Griffin.—Mrs. F. E. Tucker entertained with a musical, April 27. The program was given by Cosme McMoon, pianist, who gave numbers by Mozart, Handel, Brahms, Weber, Chopin and Moszkowski; Ruth Witmer, soprano, who gave numbers by Puccini and Spross; and Theodore Lindberg, violinist, who gave numbers by Sammartini, Boisdoffre and Von Goens.—The newly elected officers of the San Antonio Mozart Society are: Harriet Richardson Gay, president; Mrs. J. G. Hornberger and Mrs. Arthur Claassen, vice-presidents; Louise Bosshardt, third vice-president; Mrs. E. M. Burleson, recording secretary; Mrs. H. O. Wahrmond, corresponding secretary; Mrs. Eugene Staffel, treasurer. The board of directors are: Mrs. Herman Holmgreen, Mrs. Guy Harcourt, Mrs. Charles B. Treuter, Mrs. Henry Torrey and Mrs. C. P. Schultze.—It was with much pride that the many friends of Rafaelo Diaz learned of his success at his New York debut as a concert singer, April 6. San Antonio is his home, and she is proud to claim him.—A double quartet (consisting of former members of the Kelly Field Glee Club), with David Griffin, director, and Walter Dunham, pianist, are making a tour of Texas cities in the interest of the Fifth Liberty Loan.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Santa Barbara, Cal.—(See "Music on the Pacific Slope.")

Scranton, Pa.—(See letter on another page.)

Seattle, Wash.—(See "Music on the Pacific Slope.")

Spartanburg, S. C., May 10, 1919.—On March 18, N.

Irving Hyatt, professor of organ of Converse College, assisted by Pauline Hearin, a pupil of Edmon Morris,

was heard in a very interesting organ recital in the college auditorium. Mr. Hyatt's numbers consisted of the following: Concert overture, Rogers; fifth sonata,

op. 80, Guilman; "Danse Oriental," Lubomirsky; gavotte, Dethier; "Song of the Boatmen of the Volga,"

Russian melody, and offertorio de Saint Cecelie, Batisse. Miss Hearin sang songs by John Carven Alden,

Macfarlane, Ditton and "Far From My Heavenly Home," by Mr. Hyatt.—On Monday evening, April

14, Ruth Siler and Olivia Brown, pianists, assisted by Sarah Phifer, violinist-pupil of Gertrude Potwin, were

heard in a recital, and on the evening of April 21 Irene Prince and Elizabeth Kimberly, also pianists, gave a

recital.—April 28, Grace Boykin, Frances Bruce and Clara Cox, pupils of Mr. Alden, were the participants

in another piano recital, the program of which comprised compositions by Bach, Chopin and Schubert.

—American Composers' Concert will be given at the college on Tuesday evening, May 20. Forty young

ladies, students of singing, will give a choice program, which will include works by Hadley, Ware and Hyatt.

St. John, N. B., May 6, 1919.—The recital for the benefit of the Great War Veterans' Association at the

Imperial Theater, Friday evening, May 2, was a decided success artistically and financially. The association

was fortunate in securing Anna Case for the occasion and she delighted the large audience which greeted

her first appearance in St. John City. Brigadier General Macdonnell spoke briefly in introducing Miss

Case, and referred to the splendid work the Daughters of the Empire, the Young Women's Patriotic Association

and St. Monica's Society had done in regard to the selling of tickets and otherwise making the event a

success. Miss Case was in excellent voice and her program was delightful. Especially fine were the aria

from Charpentier's "Louise," "Synnove's Song," by Kjerulf, and "Sing the Love of Jean," old French air

arranged by Weckerlin, which was exquisite and dainty. All numbers were given with lovely purity of tone and

exceptionally clear enunciation, and Miss Case received many recalls. An interesting incident was the presentation

of a beautiful bunch of crimson roses, to which was attached the Canadian flag. The orchestra then

played "Oh, Canada," which was greeted with enthusiastic applause. Other patriotic airs were also given

as encores during the evening by Miss Case. Charles Gilbert Spross was to be the accompanist for the evening, but owing to illness was unable to be present.

His place, however, was filled most artistically by Mr. Zoller, Miss Case's own accompanist. Prior to her departure by evening train to New York, a reception was

held in honor of Miss Case at the residence of Mrs. R. H. Anderson, Queen Square, Saturday afternoon. There was a large attendance and the rooms were beautifully decorated with flags and roses.

St. Louis, Mo.—(See letter on another page.)

St. Paul, Minn.—(See letter on another page.)

Toronto, Canada.—(See letter on another page.)

Vancouver, B. C.—(See letter on another page.)

#### Werrenrath Repeats Success

As is to be expected when Reinald Werrenrath gives a recital, enthusiastic college students and Northampton peo-

ple packed the auditorium of John M. Greene Hall when the baritone appeared there on April 9. April 23 found him closing the concert season of the Mendelssohn Club of Rockford, Ill., on which occasion the Morning Star of that place headlined his success the next day thus: "Famous Baritone Scores Triumph in Song Program—Reinald Werrenrath Receives Rapturous Applause." An equally cordial reception was accorded the singer when he appeared with the Haarlem Philharmonic Society at the Waldorf-Astoria, New York, on Tuesday evening, April 29.

#### The Kellys and Kelleys Get Mixed

Thomas James Kelly and Mrs. Edgar Stillman Kelley gave their delightfully interesting lecture-recital, "The Pilgrim's Progress," at Akron (Ohio) last week, for the Tuesday Musicale Club. This event was the culmination of a season of study on the subject of American composers—the furor created last year by the recent great work of Edgar Stillman Kelley as the principal feature of the Cincinnati May Festival—the "Pilgrim's Progress"—led the club to make it the climax of the year. A splendid audience greeted the visitors and expressed delight over the presentation. Mr. Kelly and Mrs. Kelley have given this lecture-recital a dozen times, and they have already requests for it from several cities which desire to have it in next season's courses. Several of the larger cities are going to produce the work and clubs have shown an interest in having the lecture-recital precede it.

The lecturer announced, by way of a prologue, that the recital was not by Mr. and Mrs. Kelly, but by Mrs. Kelley and Mr. Kelly. There was much confusion caused in some places by the confusion of the Kellys and the Kelleys. At one lecture some persons in the audience thought the composer was giving the lecture, and as Thomas Kelly—very enthusiastic over the work of his distinguished friend—was unstinting in his praise of certain particularly wonderful sections, these persons thought it rather injudicious for a man to praise his own work in this manner! Those who know the quiet unassertiveness of the great Stillman Kelley will appreciate the humor of this situation.

Mr. and Mrs. Thomas Kelly have been giving several song recital programs with great success, and this fact has also contributed some confusion. It has been suggested that all of the Kelly-Kelleys give a concert together.

#### Lisbet Hoffman Pupils Play

A very successful recital was given by the advanced pupils of Lisbet Hoffman at the Walker School, Simsbury, Conn., May 5. They were Louise Thurber, Betty Price, Eirene Smyth, Frances Hoefler and Katherine Conner. These students performed works by composers beginning with Beethoven and ending with Tchaikowsky. Ruth Starkey, a voice pupil of Frederick Heywood, of New York, assisted, singing songs by Lieurance, Glen and O'Hara. Viola Barber, violin teacher at the school, assisted in Grieg's sonata in F major, as well as in an obligato for Miss Starkey.

On May 4, two of her pupils, Josephine Hoffman and Myron Ruckstull, took part in a concert of the Music Students' League of New York. Miss Hoffman gave a successful musicale in New Britain, April 25.

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### A Notice to Inquirers

[The Information Bureau would like to call attention to the fact that all inquiries received are answered in writing in this department of the paper. Many of the letters received at the office of the Musical Courier asking for information state that they must have this information "in a hurry." It is impossible for letters of inquiry to be answered except in the order in which they are received, and, as stated above, they must be in writing and will be published in this department. It often occurs that when a request for an answer "at once" is received, there is an amount of investigation necessary, and, with many other letters in advance, it is impossible to pay attention to any special one. All inquiries are answered as speedily as possible. Of course, it occasionally happens that a private letter must be written, but usually the paragraph in the Information Bureau is quite sufficient. Those who are arranging for papers to be read before their clubs should give themselves plenty of time to obtain the necessary data. No verbal inquiries will receive attention.—Editor's Note.]

### IS LOUIS GRAVEURE ALSO WILFRED DOUTHITT?

"Will you kindly settle a friendly argument? A friend of mine who knew Wilfrid Douthitt in London insists that the well known baritone, Louis Graveure, is the same person who appeared in 'The Lilac Domino' in New York under his real name of Douthitt when he first came to America. I claim that the story has been denied by Graveure himself." The Douthitt-Graveure story has been discussed very frequently in the New York newspapers by critics, many of whom claimed that Graveure is Douthitt. The strongest proof, however, of his identity has been supplied by Clara Novello Davies, vocal teacher of London, who claims that Graveure, as Douthitt, studied with her in London for more than two years, living in her own house for nearly all of that period. That when Douthitt came to America he sang the leading role in "The Lilac Domino," and then decided to resume his concert activities in this country. Whether he thought that having sung in light opera might affect his concert career or what, the fact remains that Douthitt dropped out of sight and Louis Graveure suddenly appeared. It was said that Douthitt had enlisted in the Canadian army and that he had also left this country, but upon investigation no traces could be found either of his enlistment or having obtained a passport. The past career, on the other hand, of Graveure is not known. Despite the mystery which surrounds his identity and his career, Graveure possesses one of the finest baritone voices of the present day and has made for himself a place among the foremost artists appearing in concert.

### VOICE TEACHER FOR NEW HAVEN.

In the Information Department of the issue of January 16 there appeared a letter from New Haven, Conn., which read as follows: "Do you think it possible to induce one of the good vocal teachers of New York to give lessons in this city, one or two days a week? There are quite a number of singers in this city who take lessons from teachers of more or less doubtful ability, and I feel that if a male teacher of unquestioned ability could be prevailed upon to devote a day or two each week to our city, that in a short time he would have his time all taken and it would prove a profitable undertaking for all concerned. How would you suggest going about it and what teachers would you recommend?"

The Information Department is now in receipt of the following letter, which speaks for itself:

New Haven, Conn., May 13, 1919.

"Editor of the Musical Courier:

"DEAR SIR: My attention has just been called to a letter from New Haven published in a January issue of the Musical Courier under the 'Inform.' In this letter the writer belittles the vocal teachers of New Haven and he pictures in roscate hue the opportunity for 'one of the voice teachers of New York to give lessons in this city.'

"Now while the better voice teachers of New Haven would, I am confident, cordially greet any of New York's really good vocal teachers, yet that no one may be deceived, I (who am not a music teacher) wish to state the real conditions here.

"There is probably an average of not more than 250 pupils in New Haven and its immediate vicinity seriously studying voice, while there are now here over twenty advertised vocal teachers, several of whom received their vocal education in leading conservatories of music under some of the best American and European masters, and who have had successful experience in concert and opera and are now making good in teaching.

"If 'one of the good voice teachers' were induced to come here now he would probably not for some time be appreciated by many pupils any more than the good teachers already here are appreciated by the one who has sought publicly and anonymously to belittle them.

"It is true that New Haven, like most other places, has its incompetents and possibly its fakes in the vocal profession, but taken as a whole, the vocal teachers of New Haven will at least average with other cities of the same size, and unprejudiced, serious pupils can receive a thorough and well rounded vocal education of teachers already here.

Sincerely yours,  
(Signed) "C. M. MERRICA."

### ABOUT THE QUINN CONSERVATORY.

"I am enclosing a booklet on 'How to Learn Piano or Organ,' by Marcus Lucius Quinn, of Boston. I am a young man of twenty-two years, with my time limited and a love for music. Therefore, I want a quick, cheap course if it is possible. Now I wish you would kindly and lightly read over this pamphlet and let me know what of his claims of his training in music. The course given at one-quarter of the average cost and absorbed by the student in one-quarter of the usual time. Also the practicability of his inventions—coloritone and motion picture device."

The writer of the Information Bureau is not personally acquainted with the Quinn method, but on general principles would be suspicious of a course which professed to teach music or any other art in "one-quarter of the usual time," as you say in your letter—although we do not find the claim in Dr. Quinn's pamphlet, "How to Learn Piano or Organ." Having looked the pamphlet through, there is no question that one or two things seem to call for com-

ment, for instance, the statement that "Dr. Quinn found that twelve tones in music (key of E) and twelve shades of color exactly coincide." The next paragraph refers to his "discovery" as "one of the greatest scientific discoveries of recent years." The writer can assert with equal proof and the same authority that there is no resemblance between the key of E and twelve color tones, and in so asserting is entirely cognizant of the fact that he has not made "one of the greatest scientific discoveries of recent years."

Another paragraph contains this sentence: "With the aid of the Coloritone you will be able to play this piece of music in every key and with the same fingering for each key." Mechanical devices to facilitate transposing are nothing new, of course, but while it may be possible to play a piece "with the same fingering" in whatever key, it is against all the best laws of piano practice, for certain fingerings are best adapted for certain keys and other fingerings for others.

Again, just what advantage can there be in the diploma of a conservatory offering the "degree" of "Licentiate of Music"? By what right or authority does the Quinn Conservatory offer any so called degree? And what is a "Licentiate of Music"? The writer would advise you to look through the pamphlet again carefully and digest everything it says, from the "Authoritative Opinions" on the opening page—if you know who the "authorities" are and what standing they have in the world of music—to the endorsements along toward the end by celebrated musicians in Murray, Utah; Goldhill, Colo.; Belize, British Honduras; Fernlec, Manitoba, Canada, and other famous centers of music.

### Florence Otis Again Wins Approval

Florence Otis, the soprano, sang at a meeting of the National Society of New England Women, which was held at the Pouch Gallery, Brooklyn, on the afternoon of May 8. On Tuesday afternoon, April 13, Miss Otis also appeared at the annual meeting and luncheon of the Universal Sunshine Society at the Hotel McAlpin. As usual, the singer gained the instant approval of both of her audiences.

### Van Yox to Teach During Summer

Theodore Van Yox, prominent vocal teacher of 22 West Thirty-ninth street, New York, has been prevailed upon by many of his serious pupils to teach all summer,

and has therefore decided to keep his studios open during the warm weather.

### Emma Roberts Aids Richmond Victory Loan

Richmond, Va., May 12, 1919.—Following her appearance on Artists' Night at the Richmond Festival, Emma Roberts sang in aid of the Liberty Loan campaign from a stage erected in front of the Post Office. She interspersed her songs with brief speeches and the sales were boosted to the extent of over a quarter of a million during the brief time she was present. Miss Roberts had come direct from the reception and luncheon given in her honor by the Wednesday Club and was carrying a huge bunch of roses which had been presented to her. She conceived the idea of giving the flowers as a premium with each purchase, one rose to each subscriber of fifty dollars or more. In a twinkling every rose had transferred its ownership.

Miss Roberts was much entertained during her stay in the Virginia City. On Monday, after the performance of "The Creation," she was a guest at a supper party given by Kirk Mathews, the conductor of the festival. On Tuesday night, following the concert, in which she sang together with Rosa Ponselle and Forest Lamont, she attended a large supper given by President Corley, for the artists and Richard Hageman, who had conducted the Metropolitan Orchestra.

The contralto has been engaged for an appearance with the Hagerstown, Md., Choral Society on May 22, when she will sing at a performance of Grieg's "Olaf Trygvasson," and also contribute a group of songs to the program.

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This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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**REFLECTIONS FOR SERIOUS PIANO STUDENTS**

By Sidney Silber

Head of the Piano Department of the University School of Music, Lincoln, Neb.

"What's the idea?" This is the most obvious question every student should ask himself on first reading a composition.

When is a piano student not a piano student? When "she" cannot begin her daily practice without the use of a powder puff.

Successful pianists, no matter how large their fees, will never be indicted for profiteering.

The piano will love you, provided you begin to do the loving—a very human instrument, is it not?

The most unsatisfactory person for whom to make music is the one who thinks he knows all about it.

Try that new piece on your washerwoman or garbage collector. If they can sit and live through it, you have done well, for while they may have never graduated from a university, they are nevertheless very human. If you can impress them, you will have little trouble in winning over the general public.

If you can interest, thrill and delight a child with your music, it will be much easier to do the same, in greater measure, with almost every adult. Children have an unusual sense of the genuine and their taste is unspoiled, hence they respond readily to beauty in every form.

Monotony is not only the arch enemy of daily social and business life of the average (that is to say, unsuccessful) man and woman, but it is the arch enemy of all art pursuit and art production as well.

Eliminate such useless words as fear, failure, cowardice, self consciousness and embarrassment from your vocabulary and your improvement will go by leaps and bounds.

Bolshevism was rife in the music of literally thousands of piano students of all nations before this word attained universal currency. As it is now applied to Russian conditions, a one time janitor of a bank is now the president of the same institution and the president is happy if they allow him to do the work of a janitor. Translated to music and piano playing in particular—the harmonic background, the accompaniment; in short, everything that is non-lyric, must play the part of servant, not slave. If

allowed to dominate and predominate, music becomes "bol-shevistic"—but that does not make it "Russian" music.

If adverse criticism and artistic piano playing discourage you, it is a sure sign that you are not fitted (nor even deserving) to succeed as a pianist.

The startling characteristic of great pianists is that they all grip, fascinate and thrill one in spite of the fact that no two of them ever agree in style, personality, taste and conception—but they all agree concerning essentials and fundamentals of music making. Hence their readings are convincing.

Here's a little tip for students who are embarrassed when making literal mistakes—just say "ancient history" and forget all about it.

How much are piano recitals and piano lessons worth, expressed in money? From the standpoint of the teacher and the artist—as much as they can get (not ask) for their services. From the standpoint of those willing and able to pay the price—as much as they can profit by them.

A pianist who simply follows blind impulses without correlating them to one another in like an architect who starts out to plan a church and ends, mayhap, with a garage. There is an unmistakable architectural element about all music making. You cannot get away from the imperative necessity for symmetry, proportion, balance—unity.

The vicissitudes of life furnish abundant material for the truest and most genuine tragedy-comedy ever written—in fact, society, as it is now constituted, is a tragedy-comedy in itself. Learn to weep with one eye and smile with the other and you will get along "capitally."

The truly great pianist is more interested in the public recitals he has not as yet given, than in those which have already transpired.

You will never become an artist until you can see with your ears and hear with your eyes. If you can only see with your eyes and hear with your ears, you will always remain a respectable mediocre. In other words, it requires, most emphatically, spirituality, to really produce music of art value.

**PITTSBURGH APOLLOS CELEBRATE****Twenty-fifth Anniversary Notable—San Carlo Opera Company in Week's Engagement**

Pittsburgh, Pa., May 8, 1919.—The Apollo Club gave its final concert of the season May 2. It was known as a jubilee concert and in celebration of its twenty-fifth anniversary asked every man in Pittsburgh who had ever sung with the organization to appear at this time. There were in the organization for this concert about eighty or ninety voices and the concert was the best the club has given for some time. Very good solo work was done by Messrs. McKelvie, Schultz and Jenkinson, present members of the club.

The assisting artist was Emily Stokes Hager, soprano, of Philadelphia, whose appearance last year with the Mozart Club in "Faust" was well remembered. Miss Hager chose wisely groups of songs that would appeal to any audience and her work throughout the evening was enjoyed by an appreciative audience.

**SAN CARLO BEGINS WEEK'S ENGAGEMENT.**

After a season which has been the most successful the organization has known and especially so on its Western tour, the San Carlo Opera Company began a week's engagement at the Alvin Theater, Monday, May 5. The usual opera lovers are showing their appreciation for the return of this company and from the performances already given the artists have improved greatly from a vocal standpoint. One of the best operas given thus far was "Pagliacci" with Salazar as Canio, and it is doubted if this tenor was ever in better voice.

The operas for the remaining part of the engagement will be "La Boheme," "Butterfly," "La Gioconda" and "Rigoletto," all of which promise to be well attended.

H. E. W.

**Edward W. Lowrey Joins Mayer's Forces**

Edward W. Lowrey, who returned to New York in March after a year spent in France and Italy in the service of the American Red Cross, has become associated with Daniel Mayer, the New York manager. Prior to going abroad Mr. Lowrey was with John W. Frothingham from the inception of his connection with the concert managerial business when the Musicians' Concert Management was formed, and later when that organization was merged into John W. Frothingham, Inc.

**"Father and Son" Night at Wolf Institute**

A unique innovation indeed was the piano recital given on April 28 by boys of the William A. Wolf Institute of

Pianoforte and Organ Playing (Philadelphia), assisted by Rev. C. O. Dierolf, violinist, in observance of "Father and Son" night, when it was expected that the fathers should be present and enjoy the evening of song with their sons—and they did. The same recital was given complimentary to the "fair sex" and their friends on the evening of April 29. The twenty-two boys participating in these events were:

Howard S. Brady, Harold B. Chambers, Earle W. Echterman, Charles Fisher, Robert Foote, Earl H. Geiter, Stuart F. Gast, Paul Kauffman, Robert Swain, Donald Stroeble, Carl Brubaker, Henry Weiler, Jack Marshall, Clarence Musser, Robert Wolpert, Lloyd Bowman, J. Girvin Falek, William Klivansky, Quintin Buckwalter, John Warfel, Reeder Lindeman and Charles Buckwalter.

**Aborn Opera Company Gives "Faust"**

The May 1 performance of the Aborn Opera Company at Teller's Shubert Theater, Brooklyn, was the favorite "Faust," in which Gladys Axman distinguished herself. The soprano was a very winsome Marguerite, looking and acting the part with distinguishing manner, altogether unusual. Giovanni Camello, as Faust, was in good voice; indeed, much of his singing brought out the best in him. Graham Marr has a good voice, and Alfredo Valenti's big tones and stage experience made him shine as Mephistopheles. Elita Fieldetti and Alfredo Manghi completed an unusually superior cast. Eight operas in all were presented by the Aborn Opera Company. Fourteen different roles were sung by professional students of the Aborn School of Operatic Training. Seven students made their professional debuts during these eight performances. The schedule of appearances of these pupils follows: April 28, "Cavalleria Rusticana"—Santuzza, Gladys Axman; Lola, Aurelia Ware; Turiddu, John Campbell, and Lucia, Devora Nadworney. April 29, "Rigoletto"—the page, Margaret Hendrix. April 30 and May 3, "Il Trovatore"—Letonora, Florence Bullard; Inez, Beulah Beach. April 30, "Lucia"—Alisa, Margaret Hendrix. May 1, "Faust"—Marguerite, Gladys Axman; Faust, John Campbell; Martha, Devora Nadworney. May 3, "La Traviata"—Annina, Beulah Beach.

While it is a fact that Milton Aborn, one of the owners of the Aborn Opera Company, is also director of the School of Operatic Training, this doesn't imply that the students are permitted to sing in his opera company. They must have ability and thorough training before being allowed to appear, so that they measure up well with the other professionals of the casts. The fact that the newspapers all praised these students shows that they made good, and vouches for the thorough training received in the opera school.



## CARUSO THRILLS ST. LOUISANS

**Golden Tones Hold Thousands in Magic Spell—Homer with Apollo Club—French Band Comes—Lazzari Is Soloist on Morning Choral Club Program**

St. Louis Mo., May 3, 1919.—Despite the lateness of the season, Enrico Caruso in recital at the Coliseum on Friday night, May 2, drew one of the largest and decidedly the most brilliant audience of the musical winter. His hold upon the people has not decreased one whit—on the contrary, one felt that from the enthusiasm and unqualified pleasure which his hearers so freely expressed, that his magnetism is even stronger than of old. The largest available auditorium, the Coliseum, seating many thousands, had been selected for the concert, and rightly so, for there were exceedingly few vacant seats, and these were obviously so for unpreventable last moment reasons.

To the uninitiated, the program of only three numbers by the tenor may have looked a bit slim, but it was, as it has always been, lengthened to the extent of ten encores, which were very graciously given and more than eagerly seized upon by the throng of admirers of the great tenor. To have achieved the effects which he did in the two best known and best loved of his repertory of arias, "Celeste Aida" and that from "I Pagliacci," without any of the assisting props of scenery, costume and lighting, bespoke strides in breadth of interpretation and dramatic skill which are on a par with the untouched beauty of his voice, and that is saying all that there is to be said on that subject. The third of his arias, "Una Furtiva Lagrima," Donizetti, not quite so well known to the majority of opera goers, only served to quicken the house into further appreciation of the gift of the artist. It seemed that the peak of the concert was to be the aria from "Pagliacci," for verily it brought down the house. Musically, it was exquisitely beautiful, and dramatically quite one of the most compelling things we have had. In spite of the fact that the concert had been skillfully constructed in a series of growing climaxes, which would have seemed to culminate in the "Pagliacci," Enrico Caruso completely swept the audience away by his singing of "Italia, Italia Libera." Surely, not because of the patriotic note was it so vivid, for we have had enough of patriotic songs in the last few months to have had most of the edge taken off, but there was something in this song that was far more intense than patriotism—it was filled from first to last with all the passion that one voice of utmost beauty can express. All the encores, ten in number, were in Italian and French. They were varied and ran the gamut of emotions. Probably the most generally effective was the "Bell of St. Giusto," which is a song of remarkable beauty and to which Caruso gave his best. Not until the final number, "The Star Spangled Banner," did the artist venture into English song, but it was with all the more telling effect, because of his previous adherence to the songs of Italy and France. With the orchestral background which Roberto Moranzoni and the seventy musicians gave, it was a thoroughly inspiring anthem that we heard at the close of what was probably the biggest concert of the season, viewed from any angle. Surely, if the enthusiasm of the audience is a reliable barometer, Caruso could have held that crowd of thousands until hours later in the mere promise of another song or two.

The orchestral interludes comprised the overture to "William Tell," Rossini; the suite "L'Arlesienne," Bizet; the prelude to "Lohengrin," Wagner; the intermezzo from the "Jewels of the Madonna," Wolf-Ferrari, and the overture "Vespri Siciliani," Verdi. Most of the seventy or so players were St. Louis Symphony men under the direction of Roberto Moranzoni, of the Metropolitan Opera. For Mr. Caruso's encores, Salvatore Pucito was at the piano.

## HOMER IS HEARD WITH APOLLO CLUB.

The third and last of the Apollo Club concerts of the present season was given at the Odeon on April 22, under the direction of Charles Galloway, assisted by Louise Homer and Mrs. Edwin Lapham at the piano. The choral part of the program was rather light and did not give the men the customary opportunity to display the results of their work. The concert was rather more in the nature of a recital by Mme. Homer, for in addition to her programmed numbers, which were many, she added various encores, much to the delight of her St. Louis following, which is large and most devoted. Mme. Homer was in exceptionally fine voice on this occasion and sang with unbounded generosity and enthusiasm. The classic selections from Beethoven, Handel and Bach were of the beautiful dignity and solemnity that she alone seems to give them. Quite a different Louise Homer than one usually hears on the concert stage sang the later group of little songs. She was a bit more gay, a little less reserved, and wonderfully charming in this group, which had some of the attractive songs written by her gifted husband and two or three of the less familiar things of John Alden Carpenter, all of which were very successful.

## FRENCH BAND COMES.

St. Louis was fortunate enough to be on the itinerary of the French Army Band, which appeared here at the Coliseum on April 21 under the direction of Elizabeth Cueny. Capt. Ferdinand Pollain, conductor, gave a thoroughly enjoyable concert, and the only regret was that the house was not entirely sold out, for in the way of bands there is probably nothing finer than that which the French veterans are accomplishing. The program opened with the most thrilling performance of "The Star Spangled Banner," immediately followed by "La Marseillaise." All of the numbers were interesting and extremely well played, for Captain Pollain is a musician of the highest standards. The Saint-Saëns "Rondo Capriccioso" was a very grateful violin solo and brought before us Alexandre Debrulle, whose playing is quite interesting. Another break in the program occurred in the way of two piano solos, the Fauré barcarolle and the Saint-Saëns "Etude en Forme de Valse." One wonders just why a pianist should select

an uninteresting thing like that to win an audience, but be it said to the credit of Georges Turc that he did win his hearers by making that more or less hackneyed composition glitter and dance in a way that has almost gone by the boards.

## LAZZARI SOLOIST WITH MORNING CHORAL CLUB.

Carolina Lazzari, of the Chicago Opera Association, was the assisting artist at the closing concert of the Morning Choral Club at the Odeon on Thursday night, April 24. The best of the choral numbers was undoubtedly the Clough-Leigher "The Mystic Hour," in which the work was thoroughly good. Mr. Galloway's other choral numbers were of a style less appealing than he usually selects and consequently gave the concert rather a different touch. It seemed rather a case of things well done, but more or less ungrateful things upon which he had spent much work and valuable material. Mrs. Carl J. Luyties was at the piano, and Esmeralda Berry Mayes played an organ accompaniment for one chorus and a violin obligato for another. Miss Lazzari's singing was enjoyed in French, English and Italian groups. Z. W. B.

## Reuben Davies to Go to Dallas

A petition, signed by forty prominent music lovers, urging him to transfer his field of activity from New York to Dallas, Tex., speaks for itself as to the standing of Reuben Davies, the young New York pianist, in the Southland, where he has previously been director of the piano department in a well known school.

When Philip Tronitz determined to return to his native country, Norway, he was confronted with a serious question regarding his successor as director of the Tronitz School. Many prominent names were suggested, but Reuben Davies, who enjoys so excellent a reputation throughout the State of Texas, was appealed to as the one best suited to uphold the high musical and moral standard of this school. It was no easy matter to induce Mr. Davies to leave New York, where he has established a big following, but the Dallas proposition was made so attractive and tempting that he finally yielded.

It may be of interest to his many friends and admirers to know that the Aeolian Company has made exclusive arrangements with Mr. Davies for Duo-Art records.

Below are appended some of the press comments of his recent Aeolian Hall recital hitherto unpublished here.

The Christian Science Monitor of April 1 said:

In his daring adventure (playing of an early Beethoven sonata instead of a later one), he no doubt shocked his fellow pianists in

New York and made himself the talk of every studio in Manhattan, and the artistic dependencies of the Bronx, Brooklyn and Staten Island as well.

South Side Observer and Nassau Post of May 28, 1919, states:

Mr. Davies delighted his hearers with his musical feeling and finish.

The opinions of all the New York daily newspapers appeared in the MUSICAL COURIER a short time ago, and all show that Reuben Davies has proven himself an artist worthy to be reckoned with by all of the critics.

## Levitzki Breaks Indianapolis "No Encore" Rule

The feature of the closing concert of the Peace Jubilee May Festival in Indianapolis was the playing of Mischa Levitzki, who appeared with the Minneapolis Symphony Orchestra in the Saint-Saëns G minor concerto. The young pianist had made a sensation on the occasion of his debut in the Indiana city a year ago, but even at that his admirers were amazed, to quote the local critics, at this new revelation of his powers. After his performance the applause was so insistent and so prolonged that at length Conductor Oberholfer decided that the only way to satisfy the audience was to suspend the "no encore" rule and so Levitzki played again, this time without the orchestra, but even that did not suffice and another extra had to be given. Eight times the artist had to come out and bow his acknowledgments before the concert was allowed to proceed.

Two days later, on May 5, in Louisville, Levitzki repeated the performance and likewise the triumph, as the following wire to his manager, Daniel Mayer, from Wendell Heighton, business manager of the Minneapolis Orchestra, gives proof:

Levitzki had great success here tonight, equal to Indianapolis.

A more concrete form of the success comes in the announcement that as a result of the Indianapolis date, Levitzki has been re-engaged for a recital there next February and for two appearances with the Minneapolis Orchestra in Minneapolis, and St. Paul in November.

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## NEWARK FESTIVAL

(Continued from page 8.)

applauded that she was obliged to sing an extra number, "Values," by Frederick W. Vanderpool. This was sung with orchestra and the melody of the song found instant favor. Fred Patton's solo, "Armorer's Song," also went nicely, as well as the two choral parts, "Oh Cheerily Soundeth the Horn" and "Country Dance." Mr. Patton possesses a resonant voice of very wide range.

## SEIDEL SWEEPS ALL BEFORE HIM.

Toscha Seidel, the fiery Russian violinist, then played Vitali's "Chaconne." In selecting Mr. Seidel as the instrumentalist of the evening, the festival association chose wisely, for the young artist swept all before him. In his first number, the audience instantly noted his wonderful technique, agile bowing and complete mastery of the instrument. Much temperament helped to make his work more interesting, for, after all, it is the heart of the audience that must be touched. And this boy easily accomplished this, for after the number he was recalled five or six different times and had to play two encores, minuet, Beethoven, and "Orientale." Cui, before the program proceeded.

## CHALMERS IN GOOD VOICE.

Thomas Chalmers, baritone of the Metropolitan Opera Company, selected the prologue from "Pagliacci" for his one solo and in it he bore out the estimable impression that he had made previously. He was in good voice and the rich, luscious quality of his voice, in addition to his style of interpretation, gained the hearty approbation of his delighted hearers.

## LILA ROBESON IMPRESSES.

Lila Robeson, contralto, also of the Metropolitan forces, likewise made an excellent impression through her rendition of the "Flower Song" from "Faust," which was given with beautiful tonal quality. She sang with much freedom and her interpretation was thoroughly satisfactory to the audience.

In addition to the principal soloists—Helena Morrill, Lila Robeson and Thomas Chalmers—the Policemen's Glee Club and the chorus came in for their share of the honors in the selections from "The Pirates of Penzance."

The same glee club, under the able direction of Sidney A. Baldwin, also gave two additional numbers, "Dear Old Glory," Andrews, and "The Musical Trust," Hadley. The organization is a fine voiced body of men and they are fortunate in having such a musician as Mr. Baldwin at their head.

Toscha Seidel's group of shorter pieces included "Ave Maria," Schubert-Wilhelm; mazurka, Chopin-Kreisler, and "Hungarian Dance," Brahms-Joachim, after which came two encores—"Eili, Eili" and Auer's arrangement of the "Turkish" march from "The Ruins of Athens." Later he appeared again and played Sarasate's "Gypsy" airs.

The "Martha" finale was splendidly given by the five soloists and the chorus—a well balanced organization—under Mr. Wiske's skillful baton.

Orville Harrold had one opportunity for a solo, and after his singing of "I'm Falling in Love with Some One," Herbert, one wished that he had had more opportunity for solos. His voice is an exceptionally fine tenor and his use of it is artistic to the last letter. He was splendidly received.

In the final number, which consisted of almost the entire finale of "Pinafore," Sullivan, in addition to the five above mentioned soloists, who contributed first class work, a sixth one was selected from the local singers. She was Mrs. L. Carroll Beckel, who handled the role of Hebe very effectively. Thus the second night of the festival came to a very delightful close.

## "CARUSO NIGHT."

Enrico Caruso, assisted by Nina Morgana, coloratura soprano, was the star soloist of Monday evening. The famous tenor's numbers included: "Celeste Aida," from "Aida"; "Una Furtiva Lagrima," from "L'Elisir d'Amore," and the "Vesti la giubba," from "Pagliacci." Miss Morgana sang "Caro Nome," from "Rigoletto," and the waltz song from Gounod's "Mireille." Needless to say, every seat in the huge armory was sold out for this evening, every space on the stage also being utilized and as much standing room as the fire laws would permit being turned over to the crowd of Caruso enthusiasts, who literally stormed the huge

building for admission. A detailed account of this concert, as well as a résumé of the entire festival, will be given in the issue of May 29.

J. V.

## Boxes for Detroit's Symphony

## Orchestra Sold at Auction

The new Orchestra Hall will have a mezzanine horseshoe of twenty-eight boxes. When the seat sale opened there were fifty-eight applications for boxes for the Thursday evening concerts. It was decided to sell them at auction at the Hotel Statler, Wednesday afternoon. The bidding was very lively and William J. Murphy secured a box for \$1,500. The lowest price given for a box was \$500, and the total sale was \$18,250. The boxes for the Saturday afternoon concerts have not yet been sold.

## French-American Association

## to Send New Artists

Richard G. Herndon, general secretary of the French American Association for Musical Art, who sailed for Paris a fortnight since, has cabled his New York associate, Frank T. Kintzing, that he has arrived safely at the French capital and will immediately complete arrangements for the importation of a number of noted French musical artists and organizations. This association, which directed the successful tours of the French Army Band,

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## SEASON 1919-1920

(The Evening Sun, Saturday, March 24, 1917)

His playing revealed to those who did not chance to hear him last year a fund of delicacy and handling unerringly tender. Of the Casal school of cellists, Mr. Gegna has good right to be considered among the conspicuous.

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the symphony orchestra of the Paris Conservatoire under M. Messager, the Royal Grenadiers Band from Italy, the sensational young French pianist, Magdalaine Brard; the sonata specialists, Wins and Gendron; the Société des Instruments Anciens, as well as the dramatic venture, the French Theater du Vieux Colomier, will continue the direction of Mlle. Brard, the Société des Instruments Anciens, with Laparra and Mme. Delaunoy, the latter of the Metropolitan Opera Company, besides the new artists which will be brought here.

## Guilmant Organ School to Hold Commencement

On Monday evening, May 26, the eighteenth annual commencement and graduation exercises of the Guilmant Organ School, under the direction of Dr. William C. Carl will be held in the First Presbyterian Church, Fifth avenue and Twelfth street, New York City. A brilliant program has been arranged to be played by the members of the graduating class. The "William C. Carl Gold Medal" will be awarded to the student receiving the highest marks attained during the past season. Ada Marie Castor, soprano, will sing a group of songs by Francis Hopkinson, accompanied by Harold Vincent Milligan, a post-graduate of the school, who arranged the songs. The processional will be played by Willard Irving Nevins, a post-graduate and assistant to Dr. Carl recently returned from the service. No tickets for admission are necessary.



MARIE STONE LANGSTON,

Well known mezzo-soprano who as a member of the Philadelphia Operatic Society, Wassili Leps, conductor, achieved a most gratifying success in its recent production of Victor Herbert's "Serenade" in that city. The society is indeed fortunate in having so distinguished an artist among its members. The beauty of Miss Langston's voice and her charm of manner aroused the most blasé music lovers and critics. Miss Langston has enjoyed an unusually successful season and she has become a favorite in many music centers, proof of this being the number of important dates and re-engagements which she has filled.

## National Opera Club of America Meets

The National Opera Club of America, Inc., Frances Alda (Mme. Gatti-Casazza), honorary vice-president, held its twelfth and last meeting of the season Thursday afternoon, May 8, in the grand ballroom of the Waldorf-Astoria Hotel. The first part of the afternoon was devoted to the business meeting, when the following officers were elected: President, Katherine Evans von Klenner; first vice-president, Mme. De Vere Sapio; second vice-president, Angelique V. Orr; third vice-president, Bernice De Pasquale; fourth vice-president, Claudia Muzio; fifth vice-president, Frieda Hempel; recording secretary, Mrs. A. Josephine Smith; corresponding secretary, Mrs. J. M. Campbell; assistant corresponding secretary, Mrs. Lee Schweiger; treasurer, Augusta Schweiger; historian, Mrs. L. A. Limeburner; auditor, Evadne Praetorius Turner.

The musical part of the afternoon followed with this program: Piano (Chopin and Paderewski), Olga Sapio; "Vision Fugitive" ("Herodiade") (Massenet), and songs by Grant Schaefer, James Westley White; "Cry to the Great Spirit" and "Indian Lullaby," Os-Ke-Non-Ton; French songs and "In God's Acre," lyric by Eldridge Denison, music by Frederick Rungee, Courty Rossi-Diehl. The entire program was most enthusiastically applauded, the last selection especially, and had to be repeated. Both poet and composer of this number are members of the National Opera Club; in fact the entire program was presented by club members.

This season has been a highly successful one for the club, many novelties having been produced, and plans for next year already formulated will bring even greater success.

A new choral of women's voices has been formed. Rehearsals will be held at the Waldorf-Astoria and the choral will sing at the regular meetings of the club under the baton of the well known conductor, Mr. Sapio.

## Helen McCarthy

## CZERWONKY

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## MUSIC IN MUNICH

(Continued from page 5.)

cut. While we were talking, the whirr of "enemy" aeroplanes, dropping propaganda leaflets, could be heard, and the shots of foolish Red Guards, trying to hit them. It may be difficult for peaceful Americans to understand how one can talk about music in such an atmosphere, but Germany is used to everything by now, and wouldn't mind an earthquake by way of a change.

I asked the Generalmusikdirektor what he had been doing during the war. "Reviving German romanticism," was the answer. I don't know if there is anything significant in this, but that's what they seem to be doing all over the place. In the symphonic world they are rediscovering the classics, in opera the romantics—and Mozart. Wagner and the moderns are certainly not as assiduously cultivated as one would expect.

Weber's "Euryanthe" and Marschner's "Hans Heiling" have been revived in Munich this season with tremendous success. Mozart's "Cosi fan tutte" is an S. R. O. attraction. That Walter has recognized the peculiar intimate charm of the Mozart comedies is indicated by the fact that he gives them in the "Kleines Haus," leads them from the same conductor's platform, in fact, where Mozart stood in the eighteenth century.

## WHAT THE MODERNS ARE DOING.

On the other hand the moderns, especially the South Germans, have not been neglected, and the ultra-moderns are certain to have a better chance now than before. Pfitzner is as regularly performed in Munich as Strauss is in Berlin. His operas, "Die Rose vom Liebesgarten," "Der arme Heinrich," and the latest, "Palestrina," are said to be real favorites. Klose's fairy opera, "Ilsebill," likewise. Another Munich composer, Graener, is in the repertory with his "Don Juan's letztes Abenteuer," and his latest work, "Schirin und Gertraude," is in preparation. If the revolution does not make an end of the whole business, I hope to review the premiere in May, as well as that of Brautels' "Die Vögel."

But the real moderns in the repertory so far are the Viennese, with Franz Schreker at the head. "Der ferne Klang" and "Die Gezeichneten" are the sensations of the season, though no doubt they are still caviar to the general. A repetition of the last named is also promised for May—with the usual "if." Korngold's two little operas, "Der Ring des Polykrates" and "Violanta," are said to be charming. Both here and in Berlin, Korngold is looked upon as the coming man, or at any rate one of the coming men.

Which leads me to speak of Schoenberg. Nobody has a word to say for poor old Schoenberg. He is said to be "finished." After the famous "Orchestral Pieces," which amused Chicago so remarkably, dissolution seems to have set in. At present the composer is in Vienna, which is a bad enough fate for any one. Bruno Walter, by the way, is going to produce the "Gurre-Lieder" in great style next season.

## MUNICH HAS TWO ORCHESTRAS.

Walter is also the conductor of the symphony concerts of the former Royal Orchestra, of course. The orchestra is in fine shape and numbers one hundred and ten members. Nothing much has happened in the way of new productions, but it is worth noting that Mahler is the most popular among the modern symphonists here, revered both by musicians and public. Schönberg's "Verklärte Nacht" has recently been played in orchestral form. The most important novelty of the season was Klose's "Der Sonne Geist," for chorus and orchestra. Recently this work, regarded as the composer's masterpiece, has been given also in Berlin.

The former Konzertverein has joined forces with the Tonkünstler Orchestra, successor of the Kaim Orchestra, and continues to enjoy a municipal subsidy. This season it has played under a number of guest conductors, but Heinrich Pfitzner has been engaged as the regular conductor for next season. Under his leadership it is expected to become one of the leading German orchestras.

## ITALIANS AGAIN IN FAVOR.

Whatever may have been the policy of the rest of Germany, Munich does not seem to have been a rabid boycott-

## O'SULLIVAN REPEATS

## Twice in the Same Place

John O'Sullivan, the great Irish tenor of the Chicago Opera, duplicated his astounding achievement of March 23, in Symphony Hall, Boston, on Sunday evening, May 4. Symphony Hall was packed for the second time in six weeks by the very extraordinary singer.

Never was there greater enthusiasm in staid old Symphony Hall than when O'Sullivan finished "Che Gelida Manina"; but when he sang "The Wearing of the Green" as an encore, the audience stood up and shouted and screamed its approval.

O'Sullivan had time for four concerts only this spring, two in Boston, one in Providence and one in Worcester.

He sailed for France May 7, to fill an engagement at the Paris Opéra. But he returns to America in October and a concert tour is now booking.

Paste this in your hat:

## "O'SULLIVAN SELLS OUT"

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Photo by Matsene, Chicago

ter of enemy music. All through the war Verdi has been very popular, especially "Rigoletto," "Un Ballo in Maschera" and "Falstaff," which is one of the tours de force of the National Theater. Puccini has been avoided for the usual materialistic reason, though he appears to be most popular. Now the ban is off, and the first thing that met my eye in Munich was a large poster announcing a Puccini-Leoncavallo-Mascagni concert!

## FRIEDBERG GUARDS STOKOWSKI HOME.

Among the musicians now living in Munich, Carl Friedberg is perhaps the best known in America. Friedberg lives in the house which belonged to Leopold Stokowski, and which has been sequestered as enemy property. He is made strictly responsible for its preservation and upkeep, by the old authorities. But the recent order of the Soviet Government, by which every family may occupy only "as many rooms as are absolutely necessary," has brought trouble. Two sick soldiers of the Red Army were assigned to the house as obligatory guests. Friedberg refused to accept them and offered to pay their rent elsewhere, but the Commissioner told him frankly that "we don't want your money, only your rooms." The matter is still in dispute.

Friedberg has been giving concerts throughout Germany. A week ago he was in Berlin, and has been trying to get back to Munich. But Munich is isolated, so poor Friedberg can't get home.

## STRAUSS-WEINGARTNER ROW IN VIENNA.

There is a revolt on against Richard Strauss in Vienna. There are plots and counter-plots, works within works in the politics of the former Royal Opera which point to a rivalry between Strauss and Weingartner, friction between Strauss and the personnel, and to an ominous future for the venerable institution.

It seems that the artists of the Opera have, in secret session, decided to protest to the Government against the "unnecessary double-direction, Strauss-Schalk," ostensibly because the expense is too great. Strauss is said to receive 80,000 crowns for a half year's activity. But in reality an agitation in favor of Weingartner is said to be behind this protest. Weingartner has worked out a plan whereby he will offer to run the Opera with a definite state subsidy of 2,000,000 crowns, and raise the balance of the deficit through a private opera company. His recent violent protest against the present state subvention is regarded merely as being aimed against the "danger from Berlin."

The Vienna Neue Freie Presse is advised by friends of Strauss that as soon as he hears of the protest of the personnel he will cancel his contract and decline to go to Vienna. The movement against him is said to have been encouraged by the rumor that he had compiled a black list, with the help of the old intendant, Baron Andrain, containing the names of a number of members to be removed.

## Chicago Symphony's Spring Tour Dates

Frederick Stock, conductor, Frederick Wessels, manager, and the Chicago Symphony Orchestra, left Chicago on May 4, for the spring tour. The itinerary for the tour, 1919, is as follows:

May 5, evening, Princeton, Ill.; May 6, afternoon, Princeton, Ill.; May 6, evening, Princeton, Ill.; May 7, afternoon, Burlington, Ill.; May 7, evening, Burlington, Ill.; May 8, afternoon, Rock Island, Ill.; May 8, evening, Rock Island, Ill.; May 9, evening, Mount Vernon, Ill.; May 10, afternoon, Mount Vernon, Ill.; May 10, evening, Mount Vernon, Ill.; May 12, evening, Kalamazoo, Mich.; May 13, afternoon, Kalamazoo, Mich.; May 13, evening, Kalamazoo, Mich.; May 14, evening, Ann Arbor, Mich.; May 15, evening, Ann Arbor, Mich.; May 16, afternoon, Ann Arbor, Mich.; May 16, evening, Ann Arbor, Mich.; May 17, evening, Ann Arbor, Mich.

## May Mukle Sails for England

May Mukle, the English cellist, sailed recently for England, where she will spend the summer, returning to this country in August. The cellist's 1919-20 season is already well booked.

## Pavley and Oukrainsky Re-engaged

One of the most interesting announcements made by the Chicago Opera Association is the re-engagement of the Russian dancers, Andreas Pavley and Serge Oukrainsky, as Premiers Danseurs Etoiles. This season these artists will not only dance in the important novelties Director Campanini is planning to surprise this country with, but in addition they have been especially engaged as Maitres de Ballet and will have full charge of arranging ballets for all the old and new operas. A particular pleasure is in store for lovers of dancing as there will be an opportunity for seeing several of the successful French ballets which will be produced by Messrs. Pavley and Oukrainsky and which will receive their first presentation in America by the Chicago Opera Association.

## Maud Allen Feature of Strand Theater

Maud Allen, the mezzo-soprano who recently returned from entertaining our soldiers in the Argonne Forest during the thickest of the battle, has been engaged to sing at the Strand Theater, New York, the week beginning May 26. On Sunday evening, May 11, Miss Allen received an enthusiastic reception when she spoke and sang at the meeting of the League for the Larger Life. The singer's experiences are most interesting and she mothered so many of the boys with whom she came in contact that she received the name of "Mother" from them.



MELCHIORRE MAURO-COTTON,

The Italian organ virtuoso, composer and choral conductor who appeared in recital with the choir of the Church of Ignatius Loyola, Park avenue and Eighty-fourth street, at Aeolian Hall, May 11. Part of the program included some of his latest "choral a cappella" compositions which were performed under his direction.



Photo by French, New York.

## RHEA SILBERTA,

The young American composer, whose latest composition entitled "Jahrzeit" has made a phenomenal success.

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## OPINIONS OF THE PRESS

### Echoes of Sarah Borni's New York Debut

Following are a few press comments regarding Sarah Borni, who made a successful debut in recital at Carnegie Hall, New York, on Sunday evening, April 20:  
She has a good voice and, what is more, she has fire and temperament. She sang an aria from "Fedora" with considerable skill. Her style is dramatic.—Herald.

Miss Borni's debut . . . was comprehensive in its appeal.—Times.

Miss Borni displayed a powerful and naturally beautiful voice. . . . In mezzo-voice passages . . . her tones were smooth and rich.—Tribune.

She possesses a sweet, flexible soprano voice of good range. Her program was long and varied and demonstrated the singer's familiarity with many schools and languages.—American.

There was an interested audience for Miss Borni's Carnegie Hall greeting. She has sung in Italy and has the approval of composers



Photo by Lumiere

SARAH BORNi,  
Soprano.

from Mascagni onward. Her program abounded in opera arias, but of chief interest were the Hebrew "Kol Nidre" and "Eili, Eili."—Sun.

Miss Borni is equipped with a voice of great range, volume and pungent resonance and she sings with the suave authority and definite purpose which denote the artist of experience and erudition.—Morning Telegraph.

The soprano's appearance and the enthusiasm of the audience contributed toward an impressive effect of real artistic worth.—Evening Mail.

### 3,000 Columbians Hope to Hear Hempel

Columbians and soldiers at Camp Jackson crowded the auditorium there on the evening of April 23 to hear that very popular soprano of the Metropolitan Opera House—Frieda Hempel—give a song recital. Excerpts from the Columbia Star covering the event are reproduced herewith:

If Hempel were to sing again tonight there would be no hall here or hereabouts big enough to hold the crowd, and nearly three thousand people in the city and cantonment are hoping this minute that the famous coloratura soprano will come again to repeat the brilliant event of last evening.

Of course everybody there last night had read of Frieda Hempel's beautiful voice and famous vocal achievement; some had heard her in opera and all knew her theoretically and by reputation for the vocal organ she possesses and the super-skill with which she uses it. But only hearing her in such a recital as she gave last night brings full realization. It was brilliant, both vocally and personally, and it was also exceedingly beautiful. One wants to compare her singing with something familiarly lovely—bird notes, flute notes, the soft, warm perfume of flowers. But after all birds and flutes and flowers are not human; they are not Hempel. . . . Hempel sang the arch-difficult "Theme and Variations" by Proch, proving that no vocal pyrotechnics are beyond the easy reach of her voice. . . . All the way through she was generous, and also she displayed an understanding spirit. She gave numbers of encores and she hesitated not to warm the hearts, and incidentally the hands also, of her audience with "Dixie." Nobody present had known before how really eloquent was the "yell" provoking old song of the South; the house became a din of applause.

No superlatives used in praise of Frieda Hempel's voice, musicianship and technique would be exaggerations, and last night's recital will be unforgettable to the big audience who heard it.

### Irma Seydel Wins Praise in Brockton

Irma Seydel, the distinguished violinist, added another to her long list of American and European triumphs when she appeared recently in Brockton, Mass., judging from the enthusiastic notices which followed her concert in that city before a capacity audience in the City Theater.

Too much cannot be said of the art and charm of the twenty-two year old violinist, whose coming is always acclaimed with delight by Brockton music lovers.

Her playing is a succession of trills, harmonies and rhythm, and of her selections it would be difficult to choose a favorite. The first group included "The Bee," Schubert, in which the buzz of a bounciness bumber seemed actually to be heard; "Ave Maria," Schubert, in which Miss Seydel introduced the triple tones in which she is so remarkably expert; Beethoven's minuet in G, sweet and appealing, given with a delicacy of touch which filled the audience with admiration, and that more vigorous selection, but in no sense less delightful, "Liebesfreud," by Kreisler. Every number was given with the finish which marks the true artist. Repeated applause won an encore.

Just which of Miss Seydel's numbers upon her second appearance was the favorite could not be determined because each won

equal applause. . . . The audience seemed to hold its breath during the rendition of "The Butterfly," Davenport-Engberg, played in such a way by the young artist that it seemed not violin music, but rather the whistling, trilling notes of some strange but sweet toned bird.—The Brockton Times.

Throughout her numbers Miss Seydel displayed a simplicity and sweetness of manner which captivated her audience. The minuet in G, by Beethoven, was exquisitely rendered by the violinist, her interpretation of the melody of the dance being excellent. The final number of the group appealed strongly to the audience, this being the old Vienna waltz, "Liebesfreud," which Kreisler first made known to America. . . . Miss Seydel's playing seems to be an accompaniment to an inmost spiritual theme, and throughout her numbers her performance is characterized by clear, singing tone. The "Meditation" was a number of such filmy whispars of sound, rising to magnificent passion and pulsing with pathos. Ringing applause greeted the artist at the close of her group, and in response to a recall she gave Schumann's ever beautiful and dreamy "Traumerei," played with marvelous skill and feeling. A second recall brought the "Humoresque," by Dvorak, played with exquisite beauty. Continued applause recalled the artist, who courted low, and with infinite grace and charm took her accompanist, T. Francis Burk by the hand and waved a measure of the applause to him.—Brockton Daily Enterprise.

### Tributes to Marcella Craft's Butterfly

"Madame Butterfly," with Marcella Craft in the title role, was indeed an excellent selection to open the San Carlo Opera engagement in St. Louis on April 7, at the Shubert-Jefferson Theater. Miss Craft possesses a voice of genuine sweetness, and her portrayal of the gentle Japanese girl abounds with love, expectancy and dramatic intensity. Subjoined are some of the tributes paid to the soprano by the press of St. Louis after her appearance there:

The evening marked the operatic debut in this city of Marcella Craft, American soprano, who presented her own individual version of the Japanese heroine, Cio-Cio-San, a role which she at present shares before the public with Geraldine Farrar and Tamaki Miura. . . . It is not often, outside of costly operatic productions, that a role is both acted and sung with such pains and thought as Miss Craft gives to this one. Her aim is said to be to exalt the drama above a mere tragedy of individuals into a collision of two races and cultures—a conception cerebral rather than emotional.

With an actress of her experience and care there could not but be moments which, if not wrenching the heartstrings with the exquisite torture of which story and music are capable, proved more than mildly moving. Such were Cio-Cio-San's anguish under the curse of her uncle, the fine love duet with Pinkerton, her pitiful refusal to believe that Pinkerton deserted her, the flower duet with Suzuki and the suicide scene. Miss Craft revealed a voice of genuine sweetness, especially in the middle register and in mezzo-voice passages, true of intonation, capable of considerable expressiveness. . . . Miss Craft's facial play was often telling, and perhaps the chief charm of the impersonation was the artistic use of her slender hands.—The St. Louis Post-Dispatch.

Marcella Craft, American soprano, and one who is well known in St. Louis, having appeared here on several occasions, took the role of Cio-Cio-San. She not only sang with acceptable and pleasing voice, but acted the part better than she sang it.—The St. Louis Star.

In her initial bow in grand opera to a local audience, the clever star of the San Carlo Company rose superior to the technical difficulties of adapting the Oriental mannerisms incident to the role,



Apele, N. Y.

MARCELLA CRAFT,

Soprano of the San Carlo Grand Opera Company.

and to the necessity of almost constant presence on the stage from the rise of the first curtain. . . . A most successful act is completed with the exotic music of the love scene between Pinkerton and Butterfly, which won instant approval. The two succeeding acts have the same setting, the interior of Cio-Cio-San's home. Here poor little Butterfly awaits her husband and gives vent to her Oriental temperament in dramatic outbursts of song; here also Sharpless attempts to read the revealing letter to her, but is interrupted by the pretty gestures and excited chatter of Butterfly. At the close, when action is suspended, the curtain falls on Butterfly, Suzuki and Trouble, the child, waiting expectantly for the husband and father to return. The flower song in this act was admirable.—The St. Louis Republic.

### May Peterson Conquers Fresno Audience

When May Peterson appeared in Fresno, Cal., at the Musical Club on March 17, she merely duplicated her many other successes in the West, as the report of the Fresno Morning Republican of March 18 indicates:

The climax of the Musical Club's season must surely have been reached last night, when May Peterson, of the Metropolitan Opera Company, gave a wonderful program. She is the sort of singer that is the inspiration of the amateur, and she sings with an alluring ease that tempts imitation. She has range and she has flexibility that permits passages of intricate technic, but best of all, she has soul to her voice. It is a delight to hear the English language as it is pronounced by Miss Peterson, and she gave ample opportunity for that enjoyment. Her generosity in giving encores is so unusual that its effect can only be expressed in exclamation points.



## OPINIONS OF THE PRESS

## Macbeth's Successful Comic Opera Debut

When Florence Macbeth sang the role of Mabel in the Commonwealth Opera Company's performance of "Pirates of Penzance" at the Academy of Music, Brooklyn, on Monday, April 28, she scored a brilliant success, ac-



FLORENCE MACBETH,  
Soprano.

cording to the unanimous report of the Brooklyn and New York critics:

Florence Macbeth was that rarity among Mabels—one that could sing easily the bravura music with which Sullivan embellished the role. She won many an encore for her admirable vocal offerings.—Brooklyn Daily Eagle.

Miss Macbeth contributed some stunning vocal numbers. Her voice is crystal in purity, and she has absolute control over its usage. . . . A Brooklyn audience does not frequently hear such perfection of coloratura vocalism.—Standard Union.

Florence Macbeth, of Chicago Opera fame, was the brightest ray in a bright beam. Miss Macbeth's voice is charming, and from her first solo, "Poor Wandering One," to the duet with her lover, Frederic, her performance was subtly shaded and gratifying.—Brooklyn Daily Times.

Florence Macbeth, who played Mabel, is a beautiful woman, and she has a lovely voice which she knows how to use to the best advantage. She won her way into the hearts of the audience, as her entree on the scene was the occasion for a spontaneous round of applause.—Brooklyn Citizen.

The premiere marked the debut of Florence Macbeth, prima donna of the Chicago Opera Association, in comic opera, a field which her performance of last evening proved to be completely suitable to her gifts of voice and miming.—Morning Telegraph.

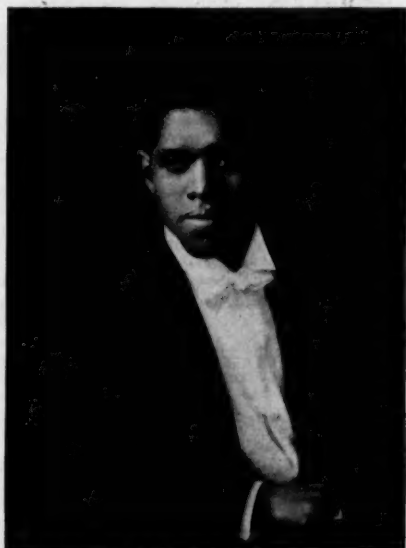
Florence Macbeth was a successful Mabel.—New York Times.

## Pacific Coast Acclaims Roland Hayes

Roland W. Hayes, the splendid colored tenor from the studio of Arthur Hubbard, Boston's eminent vocal instructor and coach, seems to have been acclaimed with the same enthusiasm in his tour of the Pacific Coast as that which marks his welcome in cities of the Eastern seaboard. The following significant evidences of his Western triumph are culled from reviews of recent concerts in San Diego and Oakland:

Roland W. Hayes, a negro tenor, who can sing difficult arias of the operas with the same ease that he exhibits in entertaining with the folksongs of his people, was heard last night at Liberty Hall. . . . He is the first Ethiopian to be heard in San Diego in a recital which includes the classical arias as well as the folksongs.—The San Diego Union.

There is every reason for welcoming to the family of concert recitalists Roland W. Hayes, a young negro tenor, who made his



ROLAND W. HAYES,  
"Greatest Singer of His Race."

first appearance here Friday evening at the Auditorium Theater. In equipment and knowledge of its utilization he is well advanced among the artists who come to us season after season. . . . As an interpreter of songs of his own people, Mr. Hayes was particularly enjoyable. One must, somehow, be born to these songs to sing them at their best. There is a quality about them that the peer of teachers cannot impart because he knows almost nothing about it. That Russian plaintiveness which only a Russian can develop in Slav music has an analogy in this. One must have lived negro music. I should think, either ancestrally or personally, to be able to sing it.

Mr. Hayes' equipment, then, consists of a tenor voice, pure and fine, especially in its middle ranges, and yet developable to a considerable altitude. He employs a mezzo-voice of singular sweetness, under so sure a breath control that he swells it with admirable ease into the full voice. Apparently he has never felt the need of "vocalizing," for his diction is uniformly good, whether he is singing in English, French or Italian or the patois of his own people. His phrasing is one of the best developed qualities he has, involving a fine grasp of wide rhythmic reaches that lends a pleasing unity to his whole delivery.—Oakland Tribune.

## Laurie Merrill Has Vital Personality

Laurie Merrill has attained a gratifying position in the musical world, due to the combination of a beautiful voice and a charming personality. Her singing is marked by vivacity, with the animation which echoes the ardent musical temperament, and which grips attention and holds it. She has studied with concentration, developing a naturally fine, high soprano voice, uniting with it intellectuality in high degree. Her voice is fresh, produced without effort, and from the moment she appears on the stage she holds attention and interest—for her vital personality compels it. In addition to a charming voice, she has youth, beauty, vivacity, and a winsome and appealing stage presence.

The present writer has witnessed her appearances before New York audiences, seen her successes, and is able to echo the gratifying notices she received in leading musical journals, including those which have been printed in



LAURIE MERRILL,  
Soprano.

the MUSICAL COURIER. Excerpts from recent press notices read as follows:

Miss Merrill's French songs were beautifully sung, and thrilled the audience with the expression with which she interpreted them.—Hudson Republican.

Miss Merrill has a rich soprano voice, full of volume, and her execution shows that her technic comes from careful training. There was verve and dramatic touch in her numbers.—Hudson Register.

The singer's artistry was apparent, especially in the French songs.—Brooklyn Eagle.

Laurie Merrill, the talented soprano, won the admiration of her audience in her recital of Thursday evening, and was especially well received in the familiar "Louise" aria.—Washington Post, Washington, D. C.

Miss Merrill displayed a soprano voice of lovely, smooth and excellent quality, and the audience insisted on many encores.—Knickerbocker Press, Albany.

Miss Merrill received tremendous applause after her group of songs.—Post Standard, Syracuse.

She has a beautiful voice, and sang several operatic selections in a very artistic manner.—Utica Daily Press.

## Washington Times Praises Fay Foster

A headline from the Washington (D. C.) Times of April 10 reads: "Fay Foster, Author of 'The Americans Come!' visits Washington, D. C., with Unit." The writer of the article then goes on to say:

Fay Foster is in Washington. Who does not know "The Americans Come!" that song of country and flag that has thrilled the hearts of all the land as no other song has done, save only "The Star Spangled Banner." To talk to Miss Foster, who has put into

(Continued on page 50.)

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### Gilberté Plans Coast to Coast Tour

Hallett Gilberté and Mrs. Gilberté have gone to their summer home, "Melody Manse," Lincolnton Beach, Me., where Mr. Gilberté will rest, entertain visitors, compose, and indulge in the many summer sports available in that beautiful region. His new songs are in the repertory of many prominent singers. Charles W. Clark is featuring Gilberté's "Devil's Love Song" on all his programs.



**HALLETT GILBERTÉ,**  
Composer, tenor, pianist.

Robert Loren Quait, the young Chicago tenor, is also making a real success with the same song. Harriet McConnell sings his "Evening Song" constantly, always with fine success. Florence Otis and Mr. Gilberté collaborated in a number of recitals which were well attended. Mr. Gilberté also toured the South and Middle West during the past season. He expects to open his next season with appearances at the Lockport Festival, September 1. Further plans include a coast to coast tour, season 1919-1920.

### Dufault Making Canadian Tour

Paul Dufault, tenor, came down from Montreal, Canada, last Friday, May 16, and will be in New York City for several days. He is making records in the meantime for

the Columbia Graphophone Company. Mr. Dufault has a transcontinental tour of Canada booked, with appearances from Halifax to Vancouver, which will include 150 concerts. Already he has given thirty of these, going from Montreal to Campbellton, N. B., and these have proven decided successes. This tour is under the personal management of Bernard Laberge. On June 1 he starts from Campbellton to Halifax. Before starting through the western provinces from Montreal to Vancouver in the fall, Mr. Dufault will probably give a New York recital. He is staying at the Wellington Hotel while in New York.

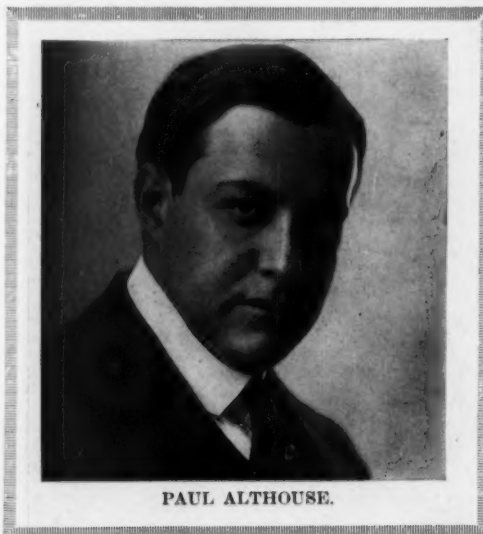
### American Composers Featured at Columbia

The second season of free concerts by the New York Military Band, under the direction of Edwin Franko Goldman, will begin on June 2. The concerts will take place on the green at Columbia University, three times a week, until the middle of August. A special feature of these concerts will be the production of many new works by American composers, some of which will be heard for the first time, and in many instances the composers will conduct them. Among those who have already been invited to direct their own compositions are Victor Herbert, Percy Grainger, Henry Hadley, Mana-Zucca, Koscak Yamada, and many other celebrities. There will be two strictly all-American programs, one of which will be rendered on the Fourth of July.

While these concerts are free to the public, admission is by ticket only. Tickets will be sent to those who request them by addressing "Summer Concerts," Columbia University, New York City. It is necessary to enclose a self addressed stamped envelope.

### Althouse Immediately Re-engaged in Texas

Paul Althouse, tenor of the Metropolitan Opera House, who is now on a concert tour, sang at Austin,



**PAUL ALTHOUSE.**

Tex., on Monday, May 5, and immediately after the concert he was re-engaged for a recital there on May 29.

### Adele Lewing's Art Finds Many Admirers

The recital given by Adele Lewing, pianist, at the Hotel McAlpin, Tuesday afternoon, April 8, was attended by a large audience, which was enthusiastic in its appreciation of this talented artist's program. She also received many favorable comments from the music critics. The New York Herald speaks of her program as "highly interesting," and states that the three of Miss Lewing's own compositions—a funeral march, a reverie, and "Andalusienne," which were delightfully given, "showed forth her talent as a composer."

Miss Lewing "combines solidity with brilliant virtuosity" is the opinion of Maurice Halpern, the well known critic, who in his review also speaks of her "great versatility" and "strong individuality," and added that her own compositions "showed a decided talent. Beautiful inventions with skillful writing were combined."

Numbers by Beethoven, Schumann, Liszt, Mendelssohn, Weber and Chopin gave this noteworthy pianist an opportunity to display her ability. She was specially pleasing in Beethoven's "Appassionata Sonata," which was given with much depth of feeling. To quote Mr. Halpern, "the finale sounded under her fingers full of emotion under strong artistic control. Several encores were graciously added in response to the hearty applause."

### Malkin Music School Students Heard

Julia Glass, a young pianist, gave a recital at the Malkin School of Music, May 17, and displayed considerable attainment. Spirit characterized her playing of the Bach chromatic fantasia and fugue. Her Chopin pieces, including the berceuse, were especially well played, but the freshness and brilliance of confident youth were best expressed in a Rachmaninoff prelude and the Chopin polonaise in E flat.

Thirty violinists studying at the Malkin Music School, pupils of Sergius Mandell, gave a recital at the school, May 18. They appeared in solos by Accolay, De Beriot, Wieniawski, Faure, Fiorillo, Kreisler, Mendelssohn, Alard and others. A feature of the program was the performance of the ensemble class, the thirty players uniting in Mendelssohn's "Spring Song," a prelude by Wagner-Mandell, and a study by Fiorillo. As usual, the auditorium was filled, showing how important the violin department has become at the Malkin Music School.



**FRANCES ALDA IN SAN DIEGO.**

The above snapshot was taken recently during Frances Alda's tour of the West. It shows her in a picturesque Japanese garden with a "real live Madame Butterfly."

### Etta Hamilton Morris Pupil Wins Contest

Daisy Krey, contralto, the winner of the State contest for young artists conducted by the Federation of Musical Clubs, has just been notified that she has been adjudged the winner in the district contest held in Philadelphia on May 2. Mrs. Krey is an artist-pupil of Etta Hamilton Morris, the Brooklyn soprano and teacher, who will accompany her to the national contest at Peterboro, N. H., on July 1.

## LILA ROBESON

### CONTRALTO

### METROPOLITAN OPERA COMPANY

January 14, 1919.

Lila Robeson was eminently satisfactory in "Elijah" last week and and if it can be arranged would like to have her for our "Messiah" performance on April 22nd.

ERNEST LUNT.

Mus. Dir.  
Pittsburgh Mendelssohn Choir.

May 13, 1919.

Dear Miss Robeson:

You certainly did a fine piece of work for us in our "Messiah" performance, and our people greatly enjoyed your singing.

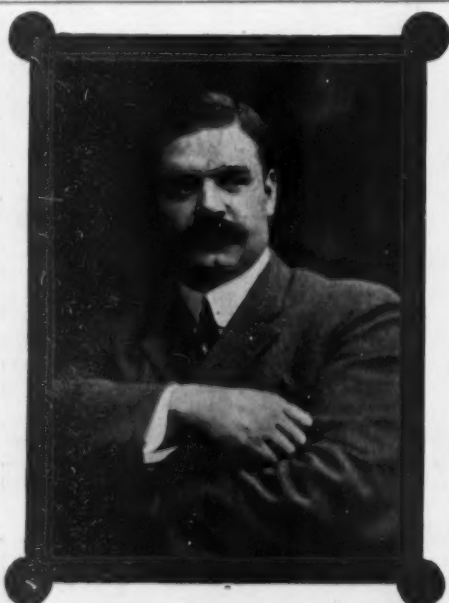
Sincerely yours,  
F. W. WODELL.

Mus. Dir.  
Boston Choral Union.

Exclusive Direction  
**WALTER ANDERSON**

62 West 45

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Will Hold **SUMMER CLASSES**  
from June 10th Until August 10th

Class lessons at special rates, also a class for the discussion of all voice subjects, will be held weekly during the summer term. The discussion class is free to all pupils.

For reservations and further information, address,

**ELSIE T. COWEN, 50 West 67th Street**  
Telephone Co. 8462





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**LEADERS OF THE NEW POLISH REPUBLIC.**  
Seated in the car from left to right are: General Pilsudski, President, and Paderevski, Premier, of the new Polish Republic, which has its capital at Warsaw.

## NEW SYMPHONY SOCIETY ORGANIZED

(Continued from page 5.)

Carnegie Hall. It is evident that the dates had to be sandwiched in between those of the other New York orchestras and concerts already booked, for they fall from time to time on every day of the week except Monday. Sometimes there is a day intervening between the afternoon and evening concerts of a pair; sometimes the evening concert precedes the afternoon one, and sometimes vice versa.

The New Symphony Orchestra has given two concerts at Carnegie Hall within the last few weeks. The first was conducted by Edgar Varese, who resigned immediately after; the second was directed by Artur Bodanzky. His work won very hearty commendation. The new formed orchestra was rough, owing to insufficient rehearsal, but gave evidence of excellent material in its ranks.

### Noted Soloists for Biltmore and Commodore

R. E. Johnston, manager of the Biltmore Friday Morning Musicales and the Commodore Friday Evening Musicales, announces the dates for next season.

The Biltmore Morning Musicales will take place on November 7 and 21, December 5 and 19, January 9 and 23, February 6 and 20.

The Commodore dates are: November 28, December 12 and 26, January 16 and 30, February 13 and 27, March 12.

Among the artists who will appear at these musicales are: Amelita Galli-Curci, Mary Garden, Geraldine Farrar, Enrico Caruso, Eugene Ysaye, John McCormack, Mischa Elman, Titta Ruffo, Frances Alda, Emmy Destinn, Gabriella Besanzoni, Anna Fitziu, Charles Hackett, Rudolph Ganz, Helen Stanley, Louis Graveure, Cyrena Van Gordon, Giovanni Martinelli, Jose Mardones, Leta May, Jacques Thibaud, Leopold Godowsky, Caroline Lazzari, Lucile Orrell, Winston Wilkinson, De Seguroola and others.

### Garlan to Direct N. Y. Public School Music

As predicted in last week's MUSICAL COURIER, George H. Garlan, for a number of years past assistant to the late Dr. Frank R. Rix, director of music in the public schools of the city of New York, was elected to succeed Dr. Rix at a meeting of the Board of Education held last week. The new director, still a young man, is a graduate of the New York public schools, of the College of the City of New York and of Aronson Conservatory, and has pursued post-graduate courses at New York University, Columbia and Harvard. He entered the system about a dozen years ago and first attracted attention by his excellent work at the Training School for Teachers in Brooklyn.

### U. S. Kerr Delights Lowell Audience

U. S. Kerr gave a very successful recital at Colonial Hall, Lowell, Mass., on Friday evening, May 9, having the assistance of Meta Schumann, soprano, and Frank D. Luker, pianist. Mr. Kerr is no stranger to Lowell music lovers and his singing was splendidly received. The program was such as to display fully the beauty, the clarity and flexibility of his voice. His rendition of "La Calunnia," from Rossini's "Barber of Seville," was superb and served to disclose his fine breath control and freedom in delivery. Songs in French, Italian, Norwegian and English were effectively sung and the singer was obliged to add several encores, prominent among which was Ward-Stephens' "Christ In Flanders."

Miss Schumann and Mr. Luker proved most satisfactory assisting artists.

According to the Courier-Citizen, "Mr. Kerr's voice has lost none of its smoothness and purity of tone, and he is particularly effective because of the flexibility of his voice and his remarkable breath control, in songs that call for long, sustained tone and the flowing legato."

### Nina Tarasova to Sing at Carnegie Hall

Nina Tarasova, the remarkable little Russian artist who created an end of the season sensation in New York concert halls with her two recent recitals, has been added to the distinguished list of artists who will appear at Carnegie Hall on Saturday evening, May 24,

for the benefit of the Masonic Hospital. Miss Tarasova will sing a group of her most popular Russian folksongs in costume. Other artists appearing on this program are Max Rosen, the distinguished violinist, who will play a concerto with the Metropolitan Opera House orchestra; Sophie Braslau, contralto of the Metropolitan Opera Company, and George Baklanoff, baritone of the Chicago Opera Association.

### Martha Trudeau—"In Memoriam"

Memphis, Tenn., May 9, 1919.—The death of Martha Trudeau, which occurred Sunday, April 6, brought to a close one of the most interesting chapters in the musical history of Memphis.

For many years Miss Trudeau, who was a brilliant pianist, was the leading teacher of piano in Memphis. She was beautifully cultured and educated, and studied piano with Emil Liebling and Rafael Joseffy, who predicted for her a future of exceptional promise in concert fields; but her devotion to her mother caused her to forego this sort of career. At the old home in the once fashionable part of the city—which was known as a musical center—her life's work was begun, for it was in this home that the Beethoven Club was organized, and during the more than a quarter of a century in the life of the club she realized her one ambition—that of seeing it a recognized factor in the musical uplift of Memphis. In a résumé of the club's work, published in the MUSICAL COURIER, March 16, 1916, the following excerpt is of interest, and is therefore reproduced here:

That a society membership of four should grow into one numbering into the hundreds is not surprising when one recalls that Martha Trudeau, founder, first president and musical director of the Beethoven Club, has untiringly devoted her life to the elevation of musical and artistic standards.

To follow its growth and development minutely through new combinations and phases from its quarter state, when meetings were held weekly, offers much of definite interest. Becoming enthusiastic after much study and thought, these four conceived the idea of having an artist concert. Soon plans were perfected, and the late William Sherwood was engaged, and played to a capacity house, January 20, 1890. The club realized ten dollars, which was such a triumph that its existence was assured. At this stage the quartet endeavored to increase the membership, thereby broadening its scope and influence, and on January 16, 1892, the club was incorporated with a membership of sixty, and during the year the artists presented were: Mme. Bloomfield Zeisler, pianist; Gordon MacKenzie, tenor, and Jacob Bloom, violinist.

With but few exceptions, the Beethoven Club has the distinction



THE LATE MARTHA TRUDEAU.  
Founder of Beethoven Club, Memphis, Tenn.

of being the only organization to bring talent to Memphis, and a careful review of the twenty-eight years' work reveals the unprejudiced success.

Relative to this the Commercial Appeal, December 6, 1904, had the following criticism:

Of Miss Trudeau, pianist, organist and accompanist, nothing can be said in too much praise of the woman who, all forgetful of self, devotes her life to music, and to whom, in a large measure, is due the success of the Beethoven Club.

In May, 1916, which was the twenty-fifth anniversary of the Beethoven Club, Miss Trudeau was again signally honored, when she was unanimously elected president, and the season was one of the most successful and brilliant in the club's history. Truly, her life has been one of achievement. For two years Miss Trudeau suffered from an incurable malady, but during the entire time she was always cheerful and ever interested in the musical events of the city.

Her funeral services were conducted by the Rev. A. B. Curry, pastor of the Second Presbyterian Church, at the home of Dr. and Mrs. J. F. Hill. Mrs. Hill is the president of the Beethoven Club and a close personal friend.

Miss Trudeau will be greatly missed; her precept and example will long be felt in Memphis, where she so strongly impressed herself, and for which she will ever be held in sweet memory.

A. D. D. B.

## ANNOUNCEMENTS

## Selwyn Theatre WEST

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"THE THEATRE DE LUXE"

New York's Newest Auditorium, Featuring Morning, Afternoon and Sunday Concerts and Recitals.

### Werrenrath Re-engaged for Metropolitan

Reinald Werrenrath, whose seasons during the last twelve years have regularly surpassed each preceding one in point of number and importance of engagements, again has the right to say that the 1918-1919 is the best of his career. His engagements have nearly reached the hundred mark, the appearances including operatic, concert, oratorio, and festival, but excluding the regular Camden appearances (where the Victor records are made), or church or private recitals. There have been eighteen appearances in Greater New York, two being recitals at Aeolian Hall, one at New York University, two recitals at the Academy of Music in Brooklyn, three appearances at Carnegie Hall, one when the baritone was heard for the third consecutive year in the part of Jesus in the Bach Passion According to St. Matthew, and as Dante in "Vita Nuova," with the New York Oratorio Society. The baritone appeared twice with the Chicago Symphony in November, twice with the Detroit Orchestra in March, and five times with the Boston Symphony. His festival bookings so far include Fitchburg, Mass.; Macon, Ga.; Newark, N. J.; and the Evanston, North Shore Festival. Five new May dates take him from Ohio and New Jersey through Maine, New Hampshire, and Vermont, while the June and summer engagements take him as far northwest as Lincoln, Neb., and as far southwest as St. Louis, Mo. Mr. Werrenrath appeared at the Metropolitan Opera House this year for the first time, and his success was such that he has been re-engaged by Gatti-Cazzara for the 1919-1920 season.

### Twenty Re-engagements for Gates Next Year

That Lucy Gates is a very popular singer is demonstrated by the fact that she has already been booked for twenty re-engagements for the 1919-20 season.

## OUR OWN SHERLOCK HOLMES

Tell me, Nahan Franko, why you were so interested in trying to telephone both Mrs. Harriman and Mrs. Astor last Friday night? And who is Ernest? Anyway, I'm glad that you don't object to the increased cost of the hotel telephone calls.

Clara Novello Davies and Ivor were observed Friday afternoon apparently shopping.

And, oh, yes! Orrin Bastedo, too, had the shopping fever. Saw him on Thirty-ninth street.

How can I help but—not notice, see—Daniei Mayer, the distinguished manager, in the midst of a box party at the Forty-fourth Street Theater, Friday night. "Take it from me," Dan, you were in good company.

Frederick Gunster must always come to New York via the Seventh avenue subway. Again I saw him attempting to get out of the way of motor cars at Thirty-fourth street.

I noticed Mrs. Dilling strolling down the Avenue all alone. From her expression I judged she deeply misses Mildred, who has just arrived in France.

At the Pennsylvania Hotel, the other night, I heard a boy paging, what sounded to be Mr. C-a-r-u-s-o. A country-looking woman suddenly stopped him. "Is that ENRICO Caruso?" she asked, all smiles. "No'm," exclaimed the boy, "W. R. Crusoe!" A deep sigh of disappointment followed.

Roger de Bruyn knows how to cook—real Italian spaghetti.

Walter Anderson was seen in a big automobile early Sunday morning on the Hudson County Boulevard returning evidently from the Newark Music Festival. Although it was early Walter was getting home late.

Hugo will put his foot in it—meaning, of course, the bootblack's foot rest at the Broadway and Thirty-ninth street corner—it was Monday night at six. Suspect Mr. Boucek was bound for the Newark festival.

All in step, arm in arm, heads together—thus did I observe Blanche Friedman and her two pals, Sunday evening along the avenue. Wonderful night, wasn't it, Blanche?

Adele Giordano, formerly of the Metropolitan Opera, had some little trouble Saturday afternoon trying to keep the umbrella over her big—but stunning looking, and methinks, new—spring hat. "Where were you going, my pretty maid?" S. H., Jr.

### Far Western Impresarios Here

Selby Oppenheimer, of San Francisco, Laurence Lambert, of Portland, and Miss McDonald (chief assistant to L. E. Behymer), of Los Angeles, are in New York at the present time, chiefly on business.

## OPPORTUNITIES

**TO VOCAL STUDENTS.**—Through the financial aid of a wealthy woman, a well known New York teacher of singing is able to offer lessons for next season to five talented girls to be selected before June 15th, at one-third usual cost of study. Excellent opportunity to girls of limited means to receive best instruction

at little cost. Apply at once by letter for hearing, stating voice and age. Address "X. V. B.," care MUSICAL COURIER, 437 Fifth avenue, New York City.

**FOR RENT.** Metropolitan Opera House studio apartment (furnished); two large rooms and bath with use of grand piano.

Available June 15 for three months. Apply 1425 Broadway, New York, Room 44; phone, 1274 Bryant.

**TEACHER OF PIANO.** of violin and of voice culture, good singers, needed for September vacancies in Southern Colleges. Special terms for immediate en-

rollment. Address, The Interstate Teachers' Agency, Macheca Building, New Orleans, La.

**TENOR** will accept position. Good experience and excellent record; \$12.50 per Sunday. Address "D. T. T.," care MUSICAL COURIER, 437 Fifth avenue, New York City.



## OPINIONS OF THE PRESS

(Continued from page 47.)

music and carried to the world this tale of how our own "Star Spangled Banner" was carried into France to save the world, is equally a thrilling experience. For Miss Foster is the direct, forceful American girl whose dauntless spirit and wholesome influence make us proud of the womanhood this war has brought out from hiding and placed in the ranks of those who serve. The introduction to Miss Foster came through "Mother" Davison, who is on tour as manager and general inspiration for the "Fay Foster Unit," a group of young and attractive pupils of Miss Foster, who have acquired real camp fame for their charming entertainments for the soldiers.

## Eleanor Spencer Makes Instant Impression

Eleanor Spencer, pianist, is one of those fortunate artists who need only to be heard to be appreciated. She gave a recital a few weeks ago at Wooster, Ohio, going there "very little heralded," as the critic of the Wooster Republican states, who then goes on to give the following appreciative estimate of her work, under the heading "Eleanor Spencer Recital a Rare Treat":

The one word "superb" sums up the magnificent piano recital given in Memorial Chapel Friday night by Eleanor Spencer, of New York. Miss Spencer came very little heralded, but those who heard her last night recognized that they were enjoying a rare privilege and hearing an artist of real magnitude: the response was warm and enthusiastic. Miss Spencer has a marvelously developed technique which meets every demand made upon it by the constantly varying modes of expression and musical colorings called for by the very comprehensive and taxing program she offered, which covered a wide range of compositions, from the majestic and sonorous organ prelude and fugue in A minor by Bach, arranged by Liszt, through the Beethoven variations in C minor, the lofty and exalted G minor sonata of Schumann, to the dainty, charming tone poems of Kluge-Baton. Chopin was represented by the lovely and well known berceuse, played just as one would expect it to be by such an artist. Her playing is marked by breadth and majesty, a clear, positive understanding of the musical content of each composition, no matter what the type.

While much of the program was perhaps rather lofty and elevated for many in attendance, Miss Spencer thereby paid Wooster a fine compliment.

## Concert Society Presents Martino Pupils

Through the invitation of La Scena e la Vita, the New York Concert Society, under the direction of Alfredo Martino, is giving a series of monthly concerts with splendid success. The last concert, April 27, at the Rand School, was attended by a large and intelligent audience of music lovers. Boris Popovitzky, the Russian pianist, opened the program with "L'Alouette," Balakireff, revealing himself as a fine interpreter. Stephan Sobolewski, the baritone, reaffirmed the previous good impression made. The Italian Dramatic Society, Armando Romano, director, gave a splendid performance of a one act drama, entitled "Sorgendo il sole," Eros.

Following the drama, Joseph Smith, tenor, sang a group of songs by American composers, which delighted the audience. Dante Perrone, baritone, gave the prologue from "Pagliacci" in an artistic manner with a clear and brilliant voice, and the well known pianist, Loretto O'Connell, in playing the Liszt rhapsody No. 12, displayed an excellent technique and a powerful tone, but the success of the evening was scored by Sara Natelli-Coelho, a dramatic soprano, and Flavio Venanzi, baritone. The former offered "Face mio dio," from "Forza del Destino"; her voice is of true dramatic character with an extensive range, rich in color in the lower register, and of fine resonance in her high tones.

Signor Venanzi interpreted the "Credo" of "Otello" with a marked individuality and fine voice, recalling to mind the best singers of the old and famous Italian school. The singers are artist-pupils of Alfredo Martino, the New York vocal teacher, who during the past few seasons has gained recognition through the countless number of successful artists whom he has introduced to the American public.

## Granberry Piano School Holds Recitals

Eight students from the children's department of the Granberry Piano School were heard in an attractive program at the residence of Mrs. James Wall Finn, 16 West Ninth street, New York City, on Tuesday, May 6. Those contributing toward the enjoyment of the afternoon's proceedings were Natalie Wall Finn, Janet Williams, Frederic Wall Finn, Nancy Watson, Myrtle Brockmeier, Mary Blair Williams, Eugenie Lee Finn and Grace Castagnetto. Eleanor Munson, a pupil of Maude Morgan, gave several harp solos. Another recital of interest given by students from the Granberry school was that held at Pouch Gallery, Brooklyn, on Thursday evening, May 8. The program was opened with a few introductory remarks by George Folsom Granberry, director of the institution, and was followed by ensemble and solo numbers by the various pupils. Elisabeth Greve, Frederick Goodrich, Doris Mayo, Virginia Mayo, Alfred Rhodes, Janet Towl, Jaquelin Tompkins and Margaret Woods played Lowe's march in D major in any major or minor keys requested by the audience. Two vocal quartets, "Angels' Lullaby" (dedicated to the fallen American heroes), Dr. N. J. Eisenheimer, and "Thank God for Victory," Coerne, were rendered by pupils from the vocal studios of G. Waring Stebbins, those participating being Mary Craig-Pigueron, Jeannette Daniel, Robert Howell and Walter Smith, with Mr. Stebbins at the piano. Others furnishing piano solos and ensemble numbers

were Jean Bogart, Helen Duncan, Janet Macpherson, Virginia O'Malley, Edward O'Malley, Vera Russell, Catherine Sprong, Catherine Shaw, Frances Dowie, Alfred Stevens, Elizabeth Boyce, Dorothea Bogart, Mildred Curtin, Helen Jordan, Kenneth MacIntyre, Helen Jalkut, Avis Scott, Ardelle Strohm, Mildred Tizley, Ethel Hirsch, Estelle Knowles, Lillie Meurer, Marian Mack, Gertrude Planten, Ellabelle Prague, Anna Scudder and Lottie Wilson.

## WHAT THE JURY THINKS

## "Love of Three Kings," April 7

*Evening Sun.*  
Didur out-hears the old Italian Lear with a force which is not smooth but undeniably strong and effective.

*Tribune.*  
Muzio was a rich voiced Fiora.

*Evening World.*  
Moranzoni conducted with zeal and the orchestra played admirably.

## Carolyn Willard Piano Recital, April 8

*Herald.*  
She played creditably.

*Sun.*  
Her technique and style were inadequate for concert appearance.

## Schola Cantorum Concert, April 9

*Globe.*  
Mrs. Merle Alcock delivered her solos with smoothness and good style.

*Journal.*  
She was somewhat tremulous of tone.

## New Symphony Orchestra, April 11

*Telegraph.*  
The Bach sonata from the cantata, "The Heavens Laugh," is neither an impressive composition nor an illuminating adventure for any orchestra.

*Telegraph.*  
Varese is a commanding master of the baton.

*Evening Post.*  
There was one piece of good music on the program: the sonata from Bach's cantata, "The Heavens Laugh."

*Times.*  
His baton was leaden, with out fire. The general tone quality was opaque. His orchestra was all top and bottom, the various choirs sadly adjusted, the total effect lacking in precision, color, nuance, or eloquence.

*Telegraph.*  
It was a very musical audience.

*Evening Sun.*  
Casella's "Night in May" was no mere poem of spring flowers; seascapes rose out of it, dark but flashing and full of tolling. Breadth and imagination it owed to a degree not found in any other of these modern works on the program.

*Journal.*  
Casella, in spite of his evident debt to "Tristan and Isolde," has here produced novel and beautiful music.

*Evening World.*  
A soloist whose hearing was revealed in Ettore Cadorini. She sang well, disclosing a voice of captivating quality well under control.

*Evening World.*  
The most interesting of the novelties was Gabriel Dupont's "Le Chant de la Destinée." It is to be regretted that the composer died of tuberculosis at the beginning of the war, when he was only thirty-six years old, for the work is virile, suggestive and captivating.

*Sun.*  
The playing of the organization was sound, straightforward and technically excellent.

*Evening Post.*  
There was no lack of applause, amateurish and undiscriminating.

*Evening Post.*  
If "Notte di Maggio" is the modern Italian idea of a musical night in May, then let us get back, please, to Bellini's "Son-nambula" and call it an epoch-making step forward. The forest sounds from "Siegfried," garnished with Debussy and vacuity, are the sum and substance.

*Evening Post.*  
The forest sounds from "Siegfried," garnished with Debussy and vacuity, are the sum and substance.

*Journal.*  
Here is one of those mezzo voices without bottom and her singing was of the sort that does not permit of enunciation.

*Globe.*  
The concert ended with a dreadful composition, entitled "Le Chant de la Destinée," by Gabriel Dupont, who was mercifully gathered to his fathers on the fateful second of August, 1914.

*Times.*  
The orchestra sounded like a wet hen.

## Rothwell Summer Course Plans Announced

One of the first New York musicians to announce his summer plans is Walter Henry Rothwell, who has outlined an uncommonly attractive schedule of work for teachers and concertizing artists whose winter activities leave them no time for self-development. Composers will have an opportunity of studying the form and structural design of musical compositions and the technique of orchestral instruments; conductors will be interested in the classes for score reading and the technique of conducting; while for concertizing artists, both singers and pianists, there will be individual repertory work, such as the study of songs and operas in all languages, and interpretative and ensemble work for pianists. As in previous seasons, a number of well known teachers, orchestral and chorus leaders, have registered for one or the other of these summer courses, and it will be late in the summer before Mr. Rothwell will be able to join Mme. Rothwell in the Adirondacks.

In discussing his summer work Mr. Rothwell said: "There was a time when the musical season commenced in September and ended in May, and at the first approach of warm weather musicians folded their tents like the Arabs and tucked them away in some pleasant lounging place by the sea or in the mountains. But all this belongs to an old world order, and today the musical season describes a circle running around the entire year. To be sure, a great deal of summer musical activity is done in a summer environment, but even here our ideas are undergoing a change, and there is a growing tendency on the part of metropolitan teachers to keep their studios open for the greater part of the summer.

"In doing this they feel that they are meeting the wishes of a large proportion of their potential students, as the material from which summer classes are largely recruited comes from the outlying sections of the country, and to these students city life, even

under conditions not altogether favorable, is regarded as a stimulating change from their circumscribed winter environment. In fact, New York is becoming a popular 'summer resort' among professional people, who are keenly alive to the many and increasing advantages for study along different lines, and who also appreciate the fact that the week's work may be followed by a refreshing sojourn at one of the easily accessible sea or mountain resorts. There is something particularly invigorating in these summer classes, as the students are men and women of mature experience who have learned the value of time and application and who are intensely in earnest about widening their musical horizon."

## Roxas Pupil Enthusiastically Received

Lola Jenkins, an artist-pupil of Emilio A. Roxas, the well known New York vocal teacher and coach to Giovanni Martinelli, gave a recital on Thursday evening, May 8, at the Hotel Majestic, New York. The young lady, who possesses a beautiful and well trained soprano voice, sang four groups comprising "My Lovely Celia," Monro; "Phyllis Has Such Charming Graces," Young; "Spaggiare Amate," Gluck; "La Foletta," Marchesi; "Reverie," Hahn; Weck-erlin's "Maman dites moi" and "Jeunes Fillettes"; Grieg's "A Swan" and "The Way of the World," "Like the Rose-bud," La Forge; "Joy," Kramer; "Oh, Didn't It Rain," Burleigh; "He Loves Me," Chadwick; "I Hear a Thrush at Eve," Cadman; "Pirate Dreams," Huerter; "If I Should Tell You" (new), Roxas; and "Robin, Robin, Sing Me a Song," Spross. Her artistic rendition of the various numbers received enthusiastic applause from a very large and representative audience. She was the recipient of numerous beautiful floral offerings.

Mr. Roxas accompanied with his accustomed artistic finish.

## Tiffany Wins Success on Tour

Marie Tiffany, who is touring the Middle West, met with great success when appearing in Toledo with the Eurydice Club. In addition to a graceful personality, she is blessed with a beautiful soprano voice which she uses with intelligence and to the best advantage. She also has what so many singers lack—clearly distinct enunciation and a remarkably fine sense of rhythm and shading. She showed unusually good judgment in her program, both as to the material selected and its arrangement.

## REVIEWS AND NEW MUSIC

## Carl Fischer, New York

## Two Songs, Homer Samuels

"When Chloris Sleeps" has a charming, old world style about it, both in music and in words, though the modern musician is plainly to be heard in the harmonies which were outside the range of possibilities when Chloris was a lass.

"Garden Thoughts" is a poetic reverie which has been sung by Galli-Curci. The harmonies and the play of emotion prevent the song from monotony, notwithstanding the quiet rhythm of the entire composition.

## "Arcady's Where You Are," Florence Parr Gere

This is a part song for women's voices, S. S. A., and piano accompaniment. It was written for the St. Cecilia Club, which Victor Harris conducts. It is tripping and melodious in 6-8 time, and as free from care as Arcady was supposed to be.

## Theodore Presser Company, Philadelphia

## Ten Songs, Ward-Stephens

Some of these are ballads, some are sacred, some are of the art song class. Possibly the composer may think the most of "In the Dawn of an Indian Sky," which is apparently the last of the group. It is modern in its wealth of harmonies and has the sentimental intensity suitable to the erotic verse by Olga Petrova. It is published in two keys, with cello obligato for the high voice and violin obligato for the low voice.

"Love's Flashing Eyes Beware" has a Spanish rhythm and a spontaneous melody.

"D'Artagnan's Ride" is a dramatic and picturesque setting of Gouverneur Morris' ballad. It is fully as effective as that class of song can be. It is a recital song for a powerful baritone.

"To Nature" is a hymnlike song of a semi-religious nature; dignified, quiet but deeply expressive.

"Still, Still with Thee," has much in common with the German folksong style at first, though the modulations later on show the modern musician.

"My Shadow" is a ballad with a simple and almost childlike melody such as befits the poem of Robert Louis Stevenson.

"Hail Thou Risen One" is a broad, powerful and at the same time vocally effective Easter song with organ accompaniment.

"To Horse! To Horse!" is another of those very dramatic and descriptive concert songs which good singers can make so effective before the public.

"Among the Sandhills" is exactly the same music as "Still, Still with Thee." Possibly the copyright on the words of "Among the Sandhills," by Laurence Hope, made the later version of "Still, Still with Thee" necessary. Otherwise why should there be two songs with the same music?

"You'll Love Me Yet," words by Robert Browning, is a song of sentiment. The composer has succeeded well with a lyric that is radically unmusical.

## Oliver Ditson Company, Boston

## Easter Anthems

"Jesus Lives," T. Herbert Spinney; "Lift Your Glad Voices," Stanley R. Avery; "Christ Our Passover," George B. Nevins; "In the End of the Sabbath," Louis Adolphe Coerne; "Through Death to Life," W. Berwald; "Let All the World Rejoice," Philip Greely; "He Lives," G. Waring Stebbins.

## Anthems for Mixed Voices

"Awake and Sing the Song," Stanley R. Avery; "Praise the Lord, All Ye Nations," Nicola Jommelli.

## Sacred Music for Women's Voices

"He Leadeth Me," Stanley R. Avery; "In His Hands Are All the Corners of the Earth," Felix Mendelssohn, arranged by Arthur H. Ryder.

## Prelude and Fugue (C Minor), Bach-Harold Bauer

This is another one of those very effective and admirable two piano arrangements by Harold Bauer. It is properly arranged as piano music without the least liberty taken with Bach's harmony or counterpoint, and it makes a splendid recital number of twenty-eight pages in length. It is admirably suited to the needs of students and is by no means more than moderately difficult.

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